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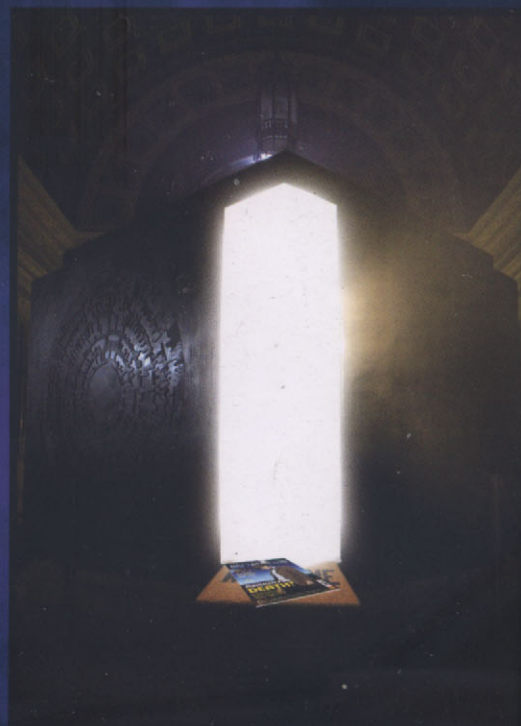
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CONTENTS



Welcome to *The Sarah Jane Companion* – Volume Two, the second in a series of in-depth **Doctor Who Magazine** special editions looking back over the amazing adventures of Sarah Jane Smith – investigative journalist and former companion of the Doctor.

The *Sarah Jane Adventures* started on CBBC and BBC One in 2007. Since then, there have been four incredibly successful series, the most recent of which received a prestigious Royal Television Society award this year in the category of best Children's Drama.

Starring Elisabeth Sladen as Sarah Jane Smith, Daniel Anthony as Clyde Langer, Anjli Mohindra as Rani Chandra and Tommy Knight as Luke, the last two series have seen *The Sarah Jane Adventures* go from strength to strength. It has received critical acclaim from both press and public alike, and achieved phenomenal ratings; in fact, 2010's *The Empty Planet Part One* managed to attract the highest ever rating for any programme to be shown on CBBC – nearly one million viewers!

This **DWM** Special looks in detail at Series Three and Four of this remarkable show. Writer and researcher Andrew Pixley has painstakingly investigated every episode, talking to the people involved in creating the series and uncovering a vast amount of previously unpublished information – all of which is printed here, exclusively, for the first time. Accompanying this are dozens of never-before-published photographs and exclusive quotes from the writers of the adventures.

Don't forget that Sarah Jane, Clyde, Rani and Mr Smith will return in a fifth series of *The Sarah Jane Adventures* later this year. Meanwhile, to find out all the latest news about the Eleventh Doctor and his travelling companions, Amy and Rory Pond, be sure to get **Doctor Who Magazine**, available from all good supermarkets and newsagents, every four weeks, priced £4.50.

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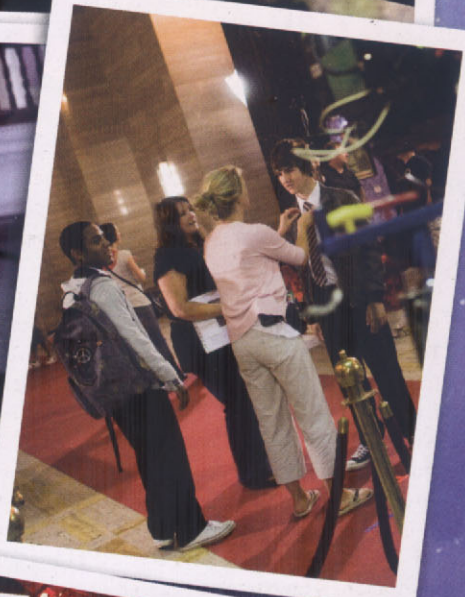
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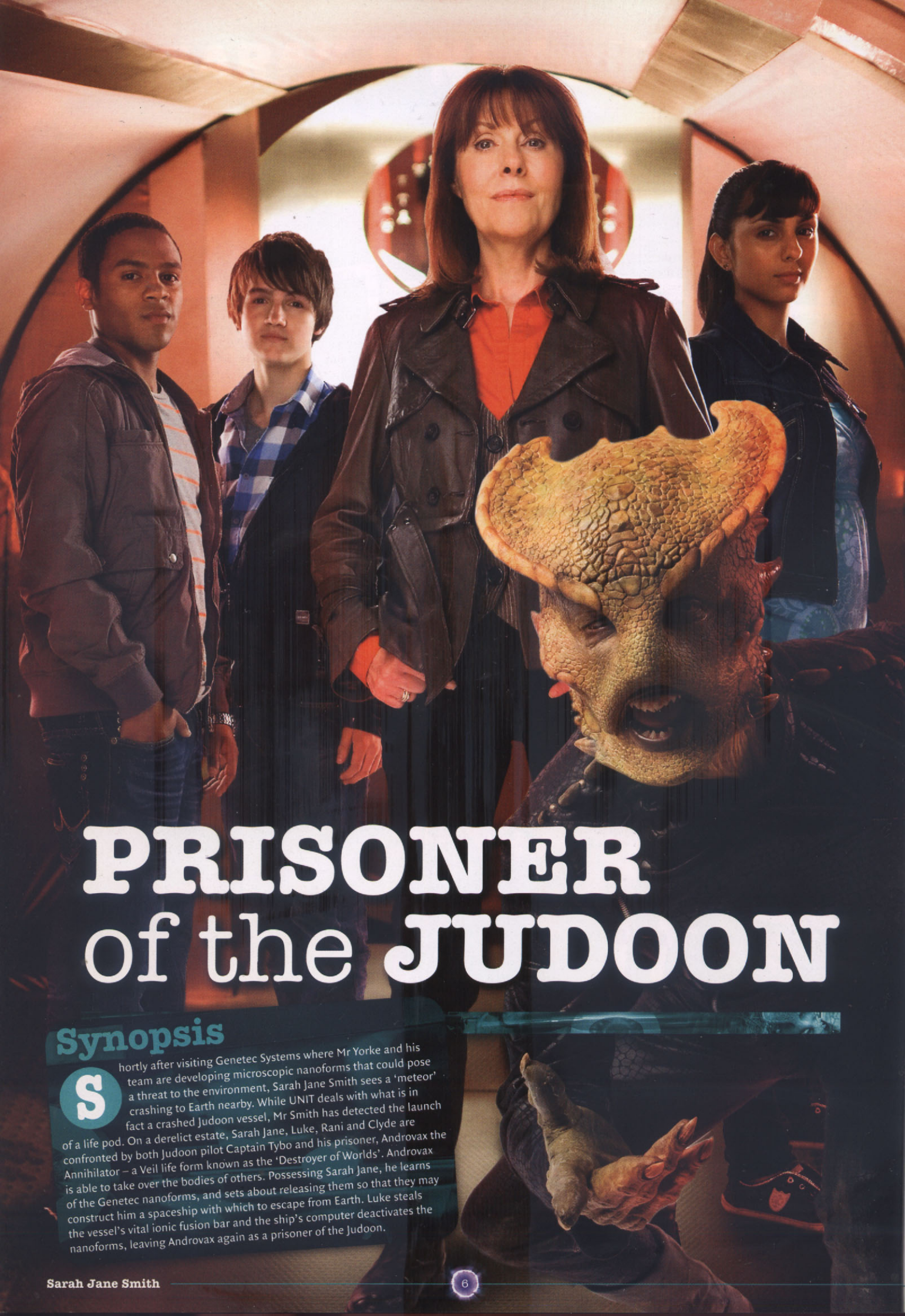
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PRISONER of the JUDOON

Synopsis

Shortly after visiting Genetec Systems where Mr Yorke and his team are developing microscopic nanoforms that could pose a threat to the environment, Sarah Jane Smith sees a 'meteor' crashing to Earth nearby. While UNIT deals with what is in fact a crashed Judoon vessel, Mr Smith has detected the launch of a life pod. On a derelict estate, Sarah Jane, Luke, Rani and Clyde are confronted by both Judoon pilot Captain Tybo and his prisoner, Androvax the Annihilator – a Veil life form known as the 'Destroyer of Worlds'. Androvax is able to take over the bodies of others. Possessing Sarah Jane, he learns of the Genetec nanoforms, and sets about releasing them so that they may construct him a spaceship with which to escape from Earth. Luke steals the vessel's vital ionic fusion bar and the ship's computer deactivates the nanoforms, leaving Androvax again as a prisoner of the Judoon.

Radio Times

Thu 15 Oct 09 Part One: The investigative journalist battles against a deadly Veil.
Fri 16 Oct 09 Part Two: The Judoon approach Earth.

Recorded through to the start of August 2008, the second series of *The Sarah Jane Adventures* had been a major ratings success for both the digital channel CBBC on which it had premièred, and also on BBC One where it had screened a week later. During its period of broadcast from September to December 2008, a further run was confirmed on Tuesday 25 November when the BBC Press Office announced that 'Sarah Jane Smith (Elisabeth Sladen) returns for a third series of *The Sarah Jane Adventures* in Autumn 2009, produced by Doctor Who supremo Russell T Davies.'

In fact, in late November 2007, the BBC was commissioning not only the second series of *The Sarah Jane Adventures* for broadcast in 2008, but also lining up stories to form a third series for 2009. There was an initial meeting at St David's Hotel in Cardiff Bay with all the prospective writers, the executive producers, lead writer Phil Ford and script editor Gary Russell. It was here that the new stories were discussed and assigned for development.

Since production had concluded, over the weekend of Saturday 8 and Sunday 9 November 2008 the Bannerman Road attic set at the series' base of Upper Boat in Treforest was the setting for one element of Doctor Who: Backstage, which was staged in conjunction with BBC One's Children in Need fund-raising event. Jacqueline King – who



played Donna Noble's mother Sylvia in *Doctor Who* – guided attendees through a special audio adventure as K9 fought off an attacking Sontaran spaceship. At the end of November, Elisabeth Sladen was one of the guests at the Chicago TARDIS convention in Illinois, and on her return to the United Kingdom began rehearsals for her role as Mrs Darling in the pantomime *Peter Pan* being staged at the Windsor Theatre Royal from Wednesday 3 December to Sunday 11 January 2009.

In the meantime, plans for the third series of *The Sarah Jane Adventures* were well underway. The first story was to be written by the series' lead writer Phil Ford. Since joining the writing team in 2006 for the first series of *The Sarah Jane Adventures*, Phil

had been taken on board as the series co-producer for the second series. During late 2008, Phil had also been writing a script for one of the *Doctor Who* Specials – Episode 4.16 – with executive producer Russell T Davies; this would become the episode *The Waters of Mars*, which was to enter production in the spring of 2009.

"The thing with the season opener is that you always want to re-establish the series' credentials," explained Phil, "so you open with a big romp." When *The Sarah Jane Adventures* Series III was outlined in mid-November 2008, the requirement from this first story – assigned to Phil – was that it would feature the Chandras, Rani's parents, Gita and Hareesh, who had appeared in several of the previous stories. Russell T Davies also wanted to feature the Judoon – brutal, rhinoceros-like intergalactic law enforcers which he had created for the 2007 *Doctor Who* episode *Smith and Jones* and which had reappeared in *The Stolen Earth* (2008). These had been popular with younger viewers, but immediately posed a problem for the Earth-based adventures of Sarah Jane since – in theory – the Judoon were not allowed to land on a level five planet such as Earth. This led to the notion that the presence of the Judoon would be an accident, caused by the crash of one of their vessels. Such a story allowed a different aspect of the aliens to be displayed, with a lone, stranded Judoon; this was



"You always want to re-establish the series' credentials, so you open with a big romp." Phil Ford

Shooting script



The premises of Genetec were originally envisaged as 'a high-tech high rise city block' while Madison Yorke was 'a young power-dressed American businessman... Confident, arrogant'; in early drafts, the adventure began one evening with Yorke meeting Sarah Jane outside working hours rather

than at a weekend. Androvax the Annihilator was described as 'Ugly, lizard-like ... His lizard-like mouth breaks into an impossibly wide smile of a thousand razor-edged teeth... A long forked tongue licks his face.'

The sequences with eight year-old Julie and her mother Roz were originally set on a green in the middle of the Brindley Chase Estate. When Tybo the Judoon arrived with

Luke and Rani, he came to a row of garages and ripped one of the doors open with a single pull; a stream of objects including chairs, boxes, a lawn mower, pots and other junk were then casually flung from inside by the powerful Judoon until the hypnotised Clyde was located... and Tybo then fired water from a garden hose in the youth's face to bring him round. In Episode 2, while Sarah Jane was possessed by Androvax, her own personality – as seen in reflections – was referred to in the script as 'Inner Sarah Jane'.

The stage directions in the script noted of the opening scenes that 'You just know that it's Sunday' as life carried on as normal on Bannerman Road at 0935. Sarah Jane was ejected from Genetec by 1020, the UFO was spotted at 1045, the wounded Tybo was located at 1127, Androvax took control of Sarah Jane's body at 1138, Tybo commandeered the police car at 1205, 'Sarah Jane' confronted Yorke at 1232 and released the nanoforms at

1258, the Judoon arrived at 1313, Androvax revealed himself at 1337 with Luke saving the world at 1340 and the adventure concluding back on Bannerman Road at 1414.





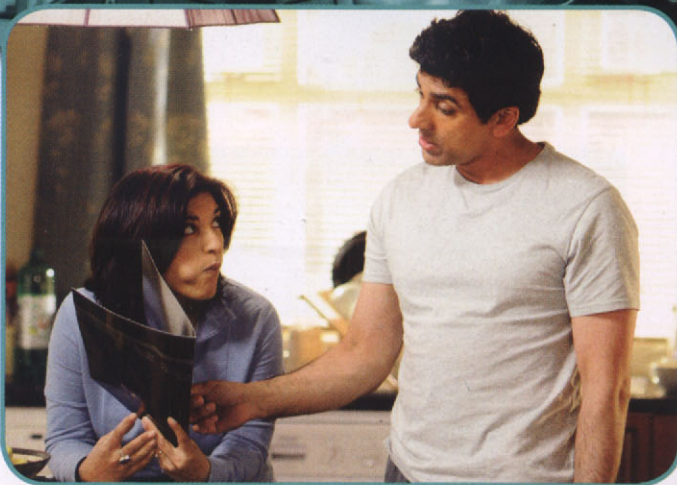
Prisoner of the Judoon

in accord with Russell's strong belief that if an existing alien was to reappear in the series, there had to be a new twist in which the viewer learnt something new about them. The idea of a crashed spaceship led to the idea of an escaped criminal – which would allow one plot element in particular: a chance for Elisabeth Sladen to play an 'evil Sarah Jane', something which the series' star had remarked it would be fun to do during production of the 2008 episodes. As such, Phil's new adversary for the Bannerman Road gang would be Androvax, the last of a race of Veil life forms, who would be able to take possession of the bodies of others by 'stepping' inside them. Around the same time, Phil Ford was also writing *Dreamland*, an animated Doctor Who adventure for broadcast in late 2009 which was being script edited by Gary Russell. One element of this concerned the spaceship that supposedly crashed at Roswell, New Mexico in 1947. Phil decided to use this as the vessel that Androvax had built for his escape. Phil was also particularly fond of the characters of Rani's parents and wanted to use them for a humorous sub-plot, noting it was "a good opportunity to do big character comedy with Gita and Haresh"; this farce element – of the Chandras witnessing the key incidents but being oblivious of the presence of Sarah Jane and the gang – was an element that Russell liked and encouraged to be made even funnier.

At the start of 2009, producer Nikki Smith – who had been in charge of the series during its second season – married and from then on was known professionally by her married name: Nikki Wilson. It had been decided that before the third series of *The Sarah Jane Adventures*, she would be the producer on Phil's Doctor Who script *The Waters of Mars* which was to be recorded from late February

to the third week of March. Pre-production on *The Sarah Jane Adventures* would begin immediately after this. Also continuing from the second series of *The Sarah Jane Adventures* was script editor Gary Russell, although he too would be working as script editor on some of the Doctor Who Specials to be recorded over the spring. Julie Gardner would also remain as executive producer, although she was in the process of relocating fully to Los Angeles to work for BBC America once the Doctor Who Specials had been completed. Joining the executive producer line-up was Piers Wenger, who would be working with incoming Doctor Who showrunner Steven Moffat on the new series starring Matt Smith that would start recording over the summer. Steffan Morris, the production manager, effectively filled the role of line producer on the new run of *The Sarah Jane Adventures*.

Before recording got underway in earnest, an insert for Comic Relief was recorded at the series' base of Upper Boat Studios on Thursday 19 February and aired as part of the Red Nose Day BBC charity telethon on Friday 13 March. This fitted in between recording on two of the Doctor Who Specials: *Planet of the Dead* and *The Waters of Mars*, and was produced by Brian Minchin, one of the Doctor Who script editors. All the regular cast – Elisabeth Sladen plus Tommy Knight as Luke Smith, Daniel Anthony as Clyde Langer and Anjli Mohindra as Rani Chandra – were involved, with John Leeson providing the voice of Kg. Since the



previous series, Anjli had appeared in *Love and Loss*, an episode of ITV's *Law & Order: UK* which would be broadcast in August 2009.

Although it had formally been announced by the BBC Press Office in November 2008, the third series was going to face budgetary cutbacks in line with the general financial squeeze which was enforcing economies in many areas of the media. On the evening of Tuesday 17 March, Russell T Davies gave a talk at the Princess Anne Theatre at BAFTA in London on the subject of children's television. The executive producer voiced his concerns about the proposed relocation of CBBC to Salford and called for National Lottery money to be used to help fund children's programming. Noting that the cuts had come close to cancelling *The Sarah Jane Adventures*, Russell commented, "We had to look and say, 'Do we want to make a version of Sarah Jane that's

Connections



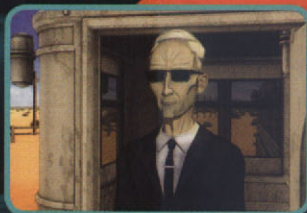
The opening narration to Episode 1 re-established Sarah Jane's travels through time and space with the Doctor, predominantly the period spanning from *The Time Warrior* (1973/4) to *The Hand of Fear* (1976). The Judoon had previously appeared in Doctor Who in both Smith and Jones and *The Stolen Earth* in which they were revealed to work for the Shadow Proclamation, an intergalactic authority first mentioned in *Rose* (2005). UNIT – originally the United Nations Intelligence Taskforce when created for the story *The Invasion* (1968) but renamed the Unified Intelligence Taskforce in *The Sontaran*



Stratagem (2008) – was the paramilitary organisation with which Sarah Jane had worked during her time with the Doctor and who had previously been featured prominently in *The Sarah Jane Adventures* in *Enemy of the Bane* (2008). As with the previous series, Gita Chandra still called Sarah Jane "Sarah"... much to

her irritation! When Rani saw Clyde in a trance, she recalled that this was similar to what Mrs Wormwood had done to her kidnapped mother in *Enemy of the Bane*. As established in *The Lost Boy*, Mr Smith stated that he was a Xylok.

In Episode 2, the US military base referred to as Dreamland where alien wreckage was stored also formed the focus of the animated Doctor Who story *Dreamland* which was then in production; in the original script,



the location of Area 51 was originally given correctly as the state of Nevada, but later mistakenly changed to Arizona. Sarah Jane also commented on how Luke had been grown from human DNA, as established in *Invasion of the Bane*.

Top left: Judoon in the Doctor Who episode *The Stolen Earth*; **Above 1:** Visiting UNIT in *Enemy of the Bane*; **Above 2:** Doctor Who – *Dreamland*.



• **Opposite page top:** Gita (Mina Anwar) and Haresh (Ace Bhatti) hatch plans to bring flowers to Genetec Systems.

• **Left:** Androvax (Mark Goldthorp) takes on Judoon Captain Tybo (Paul Kasey).

• **Below:** Sarah Jane (Elisabeth Sladen), Rani (Anjali Mohindra), Luke (Tommy Knight) and Clyde (Daniel Anthony) help the injured Judoon.

• **Bottom 1:** Androvax and Tybo keep dry between takes.

• **Bottom 2:** Tybo recovers.

• **Bottom 3:** Destroyer of worlds!



“It was a good opportunity to do big character comedy with Gita and Haresh.” Phil Ford

a travesty?” ... It was truly shocking to have a successful show having to face cuts which are that severe.”

Because of the cuts, for a second year running the time to record the series was decreased, and so a new pattern of production was attempted. In 2008, 12 episodes had been made in 15 weeks, with four episodes being made in a 26-day block by one director. For the new run, only 12 weeks would be available to BBC Wales. “We had three weeks taken away from us,” commented Elisabeth Sladen at the BFI Southbank, “Three weeks – that’s a big ask.” What would happen in 2009 was that each two-part adventure would be made in a single 11-day block, with two directors alternating throughout the run on three stories each. This meant an increase in the amount of material to be covered each day. “Last year, it was six pages of script a day,” commented Lis in *Doctor Who Magazine*. “That would be the norm, and that’s still quite a lot. Then it got up to seven and a bit. And then this year, we’ve had eight pages to film in a day... That’s an awful lot.”

Preparation for the new series – which would now be recorded in high definition – began on Monday 23 March 2009, and the director on the first, third and fifth stories was Joss Agnew. Joss had directed *The Last Sontaran* and *The Mark of the Berserker* the previous year as well as the recent *Children in Need* insert and was popular with the cast and production team.

During the pre-production period, two of the regular cast from *The Sarah Jane Adventures* were back in Cardiff recording material for *Doctor Who* prior to the start of work on their own programme. On

Good Friday – Friday 10 April – Elisabeth Sladen and Tommy Knight returned to Clinton Road in Penarth which, since September 2006, had been visited by the BBC team for all the *Bannerman Road* scenes. This time they were joined by David Tennant – the Doctor himself – to record a short sequence of the Doctor saving Luke’s life for the conclusion of David’s final instalment of *Doctor Who: The End of Time Part Two*.

The full cast was reunited on Wednesday 15 April when the readthrough for Episodes 1, 2, 5 and 6 of *The Sarah Jane Adventures Series 3* was held. A shooting script for *The Sarah Jane Adventures 3* Episodes 1 and 2 was issued the following day; none of the scripts had titles at this stage, and names for the stories were only fixed after recording had completed and the shows were in post-production. As usual, rewrites and changes made after the shooting script had been issued were colour coded to enable version control; pink rewrites to make various minor changes to the



script following the readthrough were issued for Episodes 1 and 2 on Friday 17 April.

At 6pm on Saturday 18 April, Elisabeth Sladen was the host of *Music from Outer Space*, a concert performance by the Royal Liverpool Philharmonic Orchestra conducted by Ian McMillan at the Liverpool Philharmonic Hall in the actress’ home city; this featured some of Saim Watts’ musical compositions from the series, with the theme tune accompanying Lis’ arrival on stage. Other pieces included music from the *Star Wars* films, *Doctor Who*, *Superman*, *Red Dwarf* and *Thunderbirds*. Lis’ husband,



Opposite page top 1: A scared little girl called Julie (Scarlett Murphy)... or is it Androvax?

Opposite page top 2: Rani, Luke and Captain Tybo pick up Androvax's trail in the church hall.

Opposite page top 3: Clyde is less than impressed with Captain Tybo's driving!

Right: Captain Tybo assimilates Sarah Jane's language... or is he checking if she needs a mint?

Below: The angry Judoon sets off, intent on recapturing his prisoner.



"... this year we've had eight pages to film in a day... That's an awful lot." Elisabeth Sladen

cast members – Elisabeth Sladen, Tommy Knight, Daniel Anthony and Anjali Mohindra – covering the scenes of the gang deciding to find the crashed ship and the cliffhanger sequences of Mr Smith's impending destruction, before concluding with the possessed Sarah Jane talking to Mr Smith. Since Alexander Armstrong performed all his dialogue recording in post-production sequences, Mr Smith's lines were usually read in on the set by second assistant director Sarah Davies.

Also joining the cast was Paul Kasey playing Judoon Captain Tybo; a skilled movement artist, Paul was a regular monster performer on *Doctor Who* (including a Judoon in *Smith and Jones* and *The Stolen Earth*) and its associated series, and had previously featured as various Slitheen in *Revenge of the Slitheen* (2007) and *The Lost Boy* (2007) and the Ovodni in *Warriors of Kudlak* (2007). Rob Mayor of Millennium FX supervised the use of the animatronic Judoon head and the wound on Tybo's cranium. For lining-up shots, Helen Irving stood in for Elisabeth Sladen, while Tommy Knight was doubled by Christian Byard between actual takes to allow him to attend to any schoolwork.

The team was out on location on Tuesday 21 April, with the Linea Building on St Mellons Business Park in Cardiff featuring as the exterior of Genetec Systems. Mina Anwar and Ace Bhatti rejoined the cast as Rani's parents, Gita and Haresh Chandra, with Mina starting the day with a driving lesson at Upper Boat so that she could get familiar with the Bloomin'

Lovely van which she would be driving; Helen Irving also had similar tuition with the distinctive Nissan Figaro driven by Sarah Jane in the series – a role she would take on frequently because of Elisabeth's dislike of driving.

The material with Sarah Jane visiting the corporation was taped first, followed by scenes with Haresh and Gita making their unwelcome visit, and then the arrival of the gang with Tybo; a second camera unit also recorded CCTV monitor shots of the characters outside the premises. Moving inside, sequences of the Chandras fleeing the Judoon on the second floor landing were performed, along with Tybo facing the security staff and the apprehension of Rani's parents in the reception area.

Two units were at work again at St Mellons Business Park on Wednesday 22. The main crew recorded inside the Linea Building as Clyde tricked Tybo into breaking the rules, the Chandras attempted to escape. After this, the team moved into the Nano Lab for the youngsters encountering the possessed 'Sarah Jane' and Androvax demanding the nanoforms from Yorke, with Terence Maynard joining the cast as the executive; Terence had played Mr Van Helsing in CBBC's *Young Dracula* as well as appearing in series such as *Roger, Roger* and *Holby City*. Meanwhile, a splinter unit recorded plate shots of the building exterior into which the CGI spaceship would later be inserted, with Helen and Christian standing in for Lis and Tommy.

The BBC team remained at the Linea Building for the rest of the week. The Nano Lab sequences

actor Brian Miller, co-hosted the event, and Sam Watts was present for the five-minute *Adventures of Sarah Jane* suite of his music for the series in the second half for the performance, which concluded with the piece *Until Next Time Miss Smith*.

Shoot Day 1 for Episode 1 and 2 was Monday 20 April with recording from 8am to 7pm (the standard working day) kicking off in Studio 6 at Upper Boat Studios, the home to *The Sarah Jane Adventures* since production on the special *Invasion of the Bane* in September 2006. At this point, the *Doctor Who* Specialists comprising *The End of Time* were still recording with work continuing on David Tennant's swansong until late May; on this day, the *Doctor Who* team was working out on location and would not be back in studio until the following week.

Studio 6 was where the standing set of Sarah Jane's attic at 13 Bannerman Road was located, and work began with scenes featuring the four regular



were completed on Thursday 23, requiring only Elisabeth Sladen and Terence Maynard; concurrent with this, a second unit recorded shots of the spaceship screens filled with Luke's formulas. During the day, actor Mark Goldthorp had a fitting with Rob Mayor for his Androvax costume and mask which was demonstrated to the production team. Friday 24 April then began with Paul Kasey drilling the supporting artistes playing his Judoon troops before their recording that day; as such, the schedule focussed on the scenes with the Judoon squad encountering Gita and Haresh at the entrance, Clyde and Rani evading the aliens in the same area, and then various sequences on the Genetec walkways. Tommy Knight was not required for the day, being doubled by Christian in one walkway shot. Elisabeth Sladen also undertook recording back at Upper Boat where she judged a musical item for the BBC children's

music competition *Clash*; youngsters had written new scores for parts of the *Doctor Who* episodes *The Lazarus Experiment* (2006) and *The Fires of Pompeii* (2008), with Lis announcing the more effective of the two.

Elisabeth Sladen was not required to perform when recording resumed the following week at the Biomedical Science Building of the Cardiff University at Park Place. The scenes of Tybo being trapped in the electrodampering chamber were recorded first, followed by Clyde and Rani using fire extinguishers in the Airtight Lab. After this, Tommy, Daniel and Anjli departed to join Lis for a 4pm readthrough of later episodes in the series at BBC Broadcasting House in Llandaff, with recording continuing on the scenes of the Chandras in the security office.

Visiting the shoot were BBC executive producer Sue Nott and her associate Leigh McGrath.

Tuesday 28 April began with a photocall for the series' cast, with the crash site and ambush area of the derelict Brindley Chase Estate then being sited on Chichester Road and Plassey Square in Penarth; this meant that the BBC team would be recording around the Billy Banks Estate which was scheduled for demolition. It was here that the sequences of Sarah Jane and the gang finding the wounded Tybo were recorded. More location work followed on Wednesday 29 when the crew of *The Sarah Jane Adventures* returned to the familiar venue of Clinton Road in Penarth – ie Bannerman Road. Anjli, Mina and Ace posed for a photoshoot of the Chandra family while all the exterior material for Sarah Jane's house and the adjacent road was recorded for the story. Helen Irving performed the driving sequences as usual, with Paul Kasey heading over to Tiger Tiger on Greyfriars Road in Cardiff as soon as his sequences as Tybo were complete; here, he was to play a Silithe in *The End of Time*.

Foul weather ruined the planned schedule for Thursday 30 April. Heavy rain washed out the notion of completing scenes at the ambush area and also the material featuring the characters of Roz and Julie which was written to be set on a green in the middle of the derelict estate. Hurriedly, most of the green sequences were redrafted to take place indoors at the All Saints Church Hall

Connections

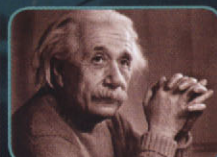
As in *The Temptation of Sarah Jane Smith* (2008), Clyde referred to Luke as "my young padawan," borrowing the phrase

used by Jedi masters such as Yoda in *Star Wars* movies such as *Episode I: The Phantom Menace* (1999). Later on, Clyde referred to the Judoon as a "pan galactic PC Plod," using a derogatory slang term for the police which derived from the Toyland policeman featured in Enid Blyton's series of nursery books about the character Noddy published from 1949 to 1963. When it came to Gita's botanical business and its connection with the gang's encounters with the extraordinary, Clyde made a quip about triffids, referring to the deadly mobile plants created by author John Wyndham (ie John Harris) for his 1951 science-fiction novel *The Day of the Triffids*. When Rani commented on taking Tybo's weapon from him, she asked "Who do you think you are, Jack Bauer?" in reference to the lead character of the American action series 24 which had been running since 2001. Clyde's comment about an alien wanting to "phone home" related to the 1982 SF movie *ET: The Extra-Terrestrial* in which a lonely stranded creature had wanted to contact its own kind for rescue. When Tybo refused to break the speed limit,

Rani asked if he had never seen repeats of *Starsky & Hutch*, an American police series which ran from 1975 to 1979 in which the titles featured some fast driving from the two heroes.

In Part Two, Clyde compared Luke's status as a genius to that of Albert Einstein, the influential German theoretical physicist who proposed his special theory of relativity in 1905. Mr Smith referred to the Roswell Incident of 1947 when it was claimed that debris from a crashed UFO had been recovered by the United States military near Roswell in New Mexico in June/July 1947 (these events were also depicted in the animated *Doctor Who* adventure *Dreamland*). 'Dreamland' is the nickname for the US military base Area 51 in southern Nevada; in common folklore, this high security aircraft and weapons development establishment is also meant to house alien artefacts acquired by the authorities.

Gita told Haresh that she saw him as more of a Jamie Oliver than a James Bond, indicating that his skills as a cook akin to the famous restaurateur and personality were a stronger trait than any comparison to novelist Ian Fleming's world famous British Secret Intelligence Service agent. When Clyde indicated that the Judoon were police, he added, "Evenin' all," the catchphrase of actor Jack Warner as Sergeant George Dixon in the long-running BBC police show *Dixon of Dock Green* from 1955 to 1976.



Above 1: The eponymous star of *ET: The Extra-Terrestrial*; Above 2: Albert Einstein; Above 3: "Evenin' all!" Jack Warner as Sergeant George Dixon in *Dixon of Dock Green*.



Prisoner of the Judoon



on Victoria Street in Penarth, a location used for the Torchwood episode *Drift* in September 2007. Recording on the minimal exterior scenes set outdoors was completed first before taping continued inside the hall; this also included a sequence with Tybo, Luke and Rani finding the entranced Clyde which had been planned for recording at some nearby garages in the coming days. Rather than double for Elisabeth Sladen, Helen Irving now found herself playing the role of Julie's mother, Roz. At the end of the shoot, Joss Agnew went to reece the spaceship set which had been constructed in Studio 5 at Upper Boat, while Anjali had a contact lens fitting for the next story.

Following the downpour, the team was back at Penarth on Friday 1 May, concluding the Church Hall exteriors and then continuing with Luke tricking Tybo in the vicinity of the Billy Banks estate and Chichester Road. Meanwhile, safety driver Ray Nicholas tested out the Judoon head rig to be worn for the sequences where Tybo would be seen at the wheel of the police Land Rover. The Judoon driving sequence was recorded around Royal Close and Paget Road, along with inserts of Sarah Jane and her car for Episode 5. Ray Nicholas was then the driver in the scenes with the boy racer

recorded on the corner of Arcot Street and the High Street. Royal Close was the venue for Tybo commandeering the Land Rover, where taping took place with the real local police in attendance. Meanwhile, a second unit was recording inserts for Episode 5.

On Bank Holiday Monday, work continued as normal for the team back at Upper Boat where *Doctor Who* was also recording. The scenes in the kitchen at the Chandra's house were taped in Studio 2, followed by the scenes on the flight deck of the spacecraft assembled by the nanogenes in Studio 5. The following day, the main unit started work on Episodes 3 and 4 with director Alice Troughton over in Studio 4. Meanwhile, a second unit with Joss Agnew worked from 9am to 8pm, first of all concluding pick-up shots on the spacecraft flight deck, and then moving on to material in Luke's bedroom for the third story; as such, only Elisabeth Sladen and Tommy Knight were required by Joss' crew. A pick-up shot of Mr Smith required for Episode 1 was recorded on Friday 22 May by Joss Agnew during recording for Block Three.

In post-production, there was the element of overlap with *Dreamland*; the Roswell spaceship design developed by production designer Arwel Wyn Jones was passed to the animation company Littlecloud who were developing *Dreamland*, which also tied in with the Roswell incident; as such, this became the spaceship which the Doctor used as a means of escape during the adventure.

As usual, part of the post-production process was the addition of Mr Smith's dialogue as recorded by actor and comedian Alexander Armstrong. For *Prisoner of the Judoon*, the Judoon voices were also provided by Nicholas Briggs who had been a regular voice artiste on numerous episodes of *Doctor Who* since 2004, most notably providing the tones of the Daleks and the Cybermen, as well as the Judoon on their two earlier appearances.

By the end of production on the new series, it had been decided that a new standardised sequence would open each episode, derived from the cinema trailer for the 2008 series which had been developed by Richard Senior of Red Bee Media. In this, Clyde would address the audience to introduce the show's format, the characters and the setting with an array of clips from the forthcoming new series. Arriving at 13 Bannerman Road, he would then meet Sarah Jane and Luke.

Following this, a Part One instalment would have a 'pre-credit' sequence prior to the usual opening titles, while a Part Two instalment would present a montage of clips from the previous episode with the caption 'Previously...' At the end of each episode of the series (apart from the last), an enticing throw-forward to the subsequent instalment or next serial would be presented with the caption 'Next time...'

As always, the specially-recorded incidental cues for the episodes were composed by Sam Watts; since the second series, some of his compositions had been retracked on the 2009 *Comic Relief* special. However, because of the volume of work and timescales on the third series, Sam also brought in his brother Dan who had previously acted as his engineer in producing the fully mixed tracks. As such, the duo were to score all 12 episodes from May to October 2009, with Dan

Editing

Trim made to the story for timing reasons were minimal. In Part One, after Rani told her mother that she was going to investigate the crashed 'meteor', Luke added, "Mum thought it would be good journalism practice for Rani. She can write an article for the school magazine." "You know how grateful I am for all this work experience you give Rani," Gita told Sarah Jane. Talking to Sarah Jane about modern corporate buildings, Gita commented, "It's very unfriendly. They need a little flower-power." When Sarah Jane arrived at the Brindley Chase Estate, she originally commented with regards the urban renewal area, "I've done countless stories about the problems here." Sarah Jane also told Julie, "Now I'm going to take you back to

my house while we find your mummy. Is that all right?"

In Part Two, after Clyde exclaimed that the Judoon would be arriving in 30 minutes, he added, "Don't those things take tea breaks?" Some dialogue from Luke and Rani about the nanoforms was altered in dubbing; originally, Luke commented, "It's the nanoforms. Must be. They're converting the atomic structure of the top floor..." "...Into Androvax's spacecraft?" completed Rani. The end of the scene where Androvax confronted Luke was cut; "I'm not going anywhere with you," insisted Luke. "Oh yes you are," replied 'Sarah Jane'. "You see, Luke, I know you as well as Sarah Jane. And you might just be able to stop me. So I want you where I can see you. And you'll come, because this is your mother, and you want to save her – even more than Earth itself." When Androvax declared that nobody could stop him, Clyde's voice said, "We can have a pretty good try!" as he and Rani appeared on the flight deck, with Rani explaining, "Someone left the door open." Another trim towards the end of the episode was Sarah Jane commenting to her friends, "Well,

that was an experience I won't want to repeat. Still, I never doubted any of you for a second. You were amazing," declared that nobody could stop him, Clyde's voice said, "We can have a pretty good try!" as he and Rani appeared on the flight deck, with Rani explaining, "Someone left the door open." Another trim towards the end of the episode was Sarah Jane commenting to her friends, "Well, that was an experience I won't want to repeat. Still, I never doubted any of you for a second. You were amazing."



Sarah Jane Smith



• **Opposite page top 1:** Gita and Hareesh have a close encounter of the third kind!

• **Opposite page top 2:** The nanoforms build Androvax's spaceship on the top of Genetec.

• **Opposite page top 3:** After Androvax leaves her body, Clyde and Rani look after Sarah Jane.

• **Opposite page top 4:** Luke holds the vital ionic fusion bar.

• **Left:** Androvax is a prisoner of the Judoon once more.

• **Below:** Tybo revokes our heroes' interstellar travelling rights. There's gratitude for you!



"We've really got the whole channel behind us – it feels like the old days."

Russell T Davies

taking on some of the specific themes; situated in different parts of the country, the brothers used Skype to discuss and arrange their collaborations. Sam and Dan collaborated on a theme for Androvax. In the same way that *Revenge of the Slitheen* had seen Sam devising a new theme for the Slitheen, more in keeping with the identity of *The Sarah Jane Adventures* rather than using Murray Gold's themes established for the Slitheen in *Doctor Who*, so Sam now composed a new trombone fanfare for the Judoon which was married with his brother's underscore. Minimal retracking of material from earlier episodes was performed, although cues dating as far back as the series' first episode *Invasion of the Bane* (2007) were used for the new episode opening and the throw-forward to the next instalment.

Unlike the weekly broadcasts of the previous series which appeared first on the digital CBBC channel and then a week later on BBC One, a different approach was announced by the BBC in mid-September. First of all, the series would now be screened twice-weekly, with an entire two-part story to be broadcast over a Thursday and Friday

from mid-October. Secondly, the first run would now be on BBC One, with subsequent repeats on CBBC. "We've been planning this for a very long time now, and the whole of Children's BBC is excited by this transmission pattern," explained Russell T Davies in *DWM*. "We've really got the whole channel behind us – it feels like the old days, when *Doctor Who* would transmit twice a week! It means that viewers with digital channels won't be the first to see the second episode of a story now on – everyone can!"

During August, a special trailer was made by Red Bee Media promoting both the new series and the new *Adventure Games* found on the website; this appeared at cinemas – during screenings of family films – and also on television from early October. In this, Sarah Jane and her friends were on the trail of a Balthereen and found themselves having to quickly spot the clues as to whether the alien was disguised as a postman, a granny or a young girl in three different versions of the same trailer.

The *Radio Times* nominated Part One of *Prisoner of the Judoon* as *Pick of the Day* with Mark Braxton enthusing about the new story and Androvax

himself peering around the fold in the pages of the magazine. Promoting the new series, on Tuesday 13 October Scotland's *Daily Record* carried Graham Keal's interview with Elisabeth Sladen under the title *How Dr Who star Elisabeth Sladen has rolled back the years in The Sarah Jane Adventures*. Of the production of the series, Lis commented, "The special effects guys are brilliant. They're just so good, so careful. They may have to cope with the budget differential when they switch from *Doctor Who* to us, but their actual commitment is just the same. They really make it look so good."

To herald the new series, *Invasion of the Bane* was repeated on CBBC the weekend before. *Prisoner of the Judoon* made its BBC One and BBC HD debut at 4.35pm on Thursday 15 and Friday 16 October. Once again, *The Sarah Jane Adventures* achieved excellent ratings and appreciation scores. The shows were then repeated in various slots on the CBBC channel over the following week. Additional HD repeats were scheduled on Christmas Day at 1pm and on Saturday 8 May 2010 at 4pm. **DWM**



PRISONER of the JUDOON

BY PHIL FORD

CAST: Elisabeth Sladen Sarah Jane Smith with Tommy Knight Luke Smith, Daniel Anthony Clyde Langer, Anjali Mohindra Rani Chandra, Mina Anwar Gita Chandra, Ace Bhatti Hareesh Chandra, Terence Maynard Madison Yorke, Robert Curtis Security Man, Alexander Armstrong Mr Smith, Paul Kasey Captain Tybo, Nicholas Briggs Voice of Captain Tybo, Mark Goldthorpe Androvax, Scarlett Murphy Julie [1].

UNCREDITED: Helen Irving Roz; Damien Edwards, Bob Brown Cops; Nick Preen Boy Racer; Hopcyn Bird Courier on Bike; John Sinclair Man in Car; Laura McGreevy Woman in Car; Chris Lee,

Duane Barnes Security Men; Rauri Mears Troop Leader; Adam Sweet, Richard Tunesi, Andy Jones Helmeted Judoon; Helen Irving Double for Sarah Jane Smith; Christian Byard Double for Luke Smith.

FIRST BROADCAST (BBC One / BBC HD)

EPISODE	TRANSMITTED	TIME	DURATION	RATING	AI
<i>Prisoner of the Judoon Part One</i>	15 October 2009	4.35pm-5pm	28'00"	0.73M	81
<i>Prisoner of the Judoon Part Two</i>	16 October 2009	4.35pm-5pm	28'16"	0.82M	86



The MAD WOMAN in the ATTIC

Synopsis

In the year 2059, a boy called Adam ventures into the attic at the near-derelect 13 Bannerman Road. Here he encounters a strange, lonely old woman: Rani Chandra. The elderly Rani recounts to him what happened when she was younger... she had been feeling ignored by the rest of the gang – who had known each other longer – when she received an email from Samuel Lloyd, an old friend of hers from when she lived on the south coast at Danemouth. Sam explained that people had been going missing and took Rani to the closed Danemouth Pleasure Park where she saw hypnotised young people on funfair rides. Having met the caretaker, Harry, Rani got him to show her the alien he had protected for years – a red-skinned girl called Eve who hid in the park. However, Eve was unable to control her emotions and strange powers; and although Sarah Jane and her friends helped Eve to her buried spaceship, the gift the sentient vessel bestowed upon Rani as thanks was Rani's careless wish that the others would leave her alone...

Radio Times

Thu 22 Oct 09 *Part One*: Rani makes a life-changing decision.
Fri 23 Oct 09 *Part Two*: Eve's powers grow out of control.

The original notion for what became *The Mad Woman in the Attic* was planned to be the fifth story of the new series, and was to concern an alien trapped on Earth attempting to get home. Although scheduled to be written by a new writer for the series, it was reallocated to Joseph Lidster in November 2008; Joseph had written the powerful character-driven story *The Mark of the Berserker* (2008) for the previous series.

The original brief given to Joseph was that the story should see a lone alien trapped on Earth and being used as an exhibit at a fairground attraction, and potentially use the character of



Mark Grantham from *Warriors of Kudlak* (2007) as the figure exploiting the extra-terrestrial. It was also felt that some of the other pupils seen in previous Park Vale School stories could be featured, notably Jacob from *The Mark of the Berserker*. This story slowly evolved from mid-November to early December 2008 into a storyline more centred around the character of Rani Chandra; in line with

the approach of *The Mark of the Berserker*, Joseph Lidster developed a similar traumatic storyline for Rani – seeing her put through adolescent uncertainties and upset similar to that experienced by Clyde when his father returned to his life. One of the main characters in the story was named Eve, while later her son was revealed to be called Adam; as such, the writer had drawn from the names of the first man and woman created by God in the Bible's book of *Genesis*. Also, it had been decided to bring the robot dog K9 back to the series format in time for the planned series climax which would see Sarah Jane getting married. It had been established in the series' opener – *Invasion of the Bane* (2007) – that K9 was stationed blocking a black hole, and since then the character had only made brief cameo appearances in *The Lost Boy* (2007), the *Doctor Who* episode *Journey's End* (2008) plus the forthcoming 2009 Comic Relief Special.

The scripting process began over Christmas 2008 with first drafts delivered in January 2009, and it was at this stage that the framing device of old Rani from the future began to take shape.

Story Outlines



The original idea for the story – as outlined on Tuesday 18 November 2008 – was that an alien would have been trapped on Earth when its craft, carrying medical supplies vital for its race, was struck by the meteor deflected by Mr Smith in *Whatever Happened to Sarah Jane?* as such, the original theme of story was about the repercussions of Sarah Jane's actions. The alien would be trapped as an exhibit at a fairground (the single major location where most of the story would be set) and would feature two of Clyde, Rani and Luke's classmates – Steve Wallace first seen in *The Day of the Clown* (2008) and Jacob from *The Mark of the Berserker*. Joseph Lidster also wanted to feature Clyde's mother, Carla, whom he had developed in *The Mark of the Berserker*. An initial idea was that Mark Grantham – the villain in *Warriors of Kudlak* – would have used Kudlak's equipment to trace the alien; other thoughts were that the lone female alien would appear to be villainous in the first episode, that Clyde would be revealed to be scared of heights on the Big Wheel, and that Rani would locate and reactivate the alien's immobilised spaceship.

A rough idea developed on Wednesday 19 November was that Steve had moved from Ealing to Tarminster – a town mentioned in the *Doctor Who* story *Terror of the Autons* (1971) – where his mother ran a pleasure park. Steve invited Clyde, Rani and Luke to

visit, and on the train they met Jacob. The pleasure park would be strangely low-key, with no advertising and only a few rich visitors. Steve's mum had located an alien girl who could see into the future and who predicted Sarah Jane getting married. The story now had an emphasis on the theme of growing up; it would transpire that Jacob was an orphan with latent

telepathic powers who would befriend the alien girl and depart with her at the story's end. However, the girl would blame Luke for Mr Smith's actions stranding her on Earth.

A first synopsis on Friday 21 November had Rani investigating the un-advertised pleasure park of Galaxy World at a rundown seaside resort, travelling there with her friends including Steve and Jacob. The resort was run by Grantham with his personal assistant Ms Brown, and included a collection of alien objects – such as a Sontaran helmet – plus a time sensitive girl. Realising Rani worked with Sarah Jane, Grantham had her imprisoned with the alien who launched a mental assault on Luke's mind. Sarah Jane arrived to confront Grantham and was then transported back to the attic by the girl, where it was revealed that Mr Smith caused her ship to crash; Mr Smith helped locate the girl's vessel, which was now buried on the beach. While Grantham's demand that the alien girl use her powers to foretell the future were causing her to fall apart, Jacob protected her. Ms Brown then revealed herself to be the girl's mother, and that her daughter would fulfil her true powers as a destructive force before they returned to their alien army. When Ms Brown encouraged the girl to create an earthquake, K9 – free from his duties guarding the black hole (which had now vanished) – arrived and stunned Ms Brown, allowing Jacob and the girl to depart.

A revised synopsis on Saturday 22

November had Grantham taking over the FutureWorld funfair at Danemouth when he shot its current owner, Mr Keene, with an alien gun. Rani now wanted to investigate FutureWorld on her own without Sarah Jane, and the gang was accompanied by Katie, Steve's girlfriend. When Sarah Jane arrived at the theme park, the alien girl – Eve – used her psychokinetic powers to send the merry-go-round out of control with the boys aboard in the story's cliffhanger. Rani encouraged Eve to locate her spaceship in the second episode, and when Eve was unable to control it, Mr Smith and K9 joined forces to create a protective forcefield. Following this version, it was decided to drop Ms Brown, replace Grantham with a caretaker, and to abandon Steve and Katie, instead focusing more on Rani, using her in a narrator's role.

In a new synopsis on Monday 1 December, the story opened with an old tramp breaking into a deserted theme park and seeing the rides operating, before being confronted by a young man who declared "I am known as the Master"; this was the Doctor's Time Lord arch enemy introduced in *Terror of the Autons* and then planned to appear in *The End of Time* (2009/10). Rani went to visit Jacob West who had moved from Ealing to a new children's home in Danemouth, and used the trip as an excuse to learn about the Lost World theme park. In the park where homeless people captured by the Master sat on the rides, the Master had also imprisoned Eve, the last of a race of time sensitives wiped out in the Time War and from whom the Master wanted to create an army; Eve's powers showed Rani a future vision of herself as a lonely old woman in Sarah Jane's attic. Seeking revenge on the Doctor via his friends, the Master had the entranced slaves take Sarah Jane and her friends to the ghost train where a device amplified their senses and would scare them to death in the cliffhanger. In Part Two, Jacob stole the dampener protecting the Master from his own

device, and the Master became terrified when Eve showed him his own future. It transpired that the Master was not the Master – merely a man hypnotised by Eve to believe he was the Master. The lonely Eve wanted friends so had lured people to the theme park, using them to play with. By leaving Earth in her ship with Jacob, she broke the link to the hypnotised slaves; her vessel was now powered by the black hole guarded by K9.

This version formed the final storylines delivered on Saturday 6 and Tuesday 9 December, although the element with the Master was removed and replaced by a caretaker for the abandoned funfair – a man who was scared of losing his job because of the strange events. The story now opened with a youth breaking into the theme park, Eve was a 'ghost-like alien girl' who held the caretaker prisoner, and Sarah Jane warned Eve that she was in danger from UNIT. The character of Gita Chandra also appeared briefly in these later outlines.

Shooting Script



lit up in red where the reflection should be.' Eve was then outlined as 'about 16, alien, fiery red skin'.

In the script for Part Two, a glimpse forward was shown: 'The blank background of a photography studio wall. Luke (aged 18) steps into shot. In full graduation gear.'

There was then a long

sequence of items catalogued for Sarah Jane's flashbacks: 'Sarah Jane's life – red flashes between each shot. Also occasional, almost-subliminal flashes of the Black Hole. Barbara and Eddie Smith look into the pram. Baby Sarah Jane in the pram (2.9). Young Sarah Jane in bed, scared of the toy clown (2.4). Teenage Sarah Jane walking down the pier (1.7). Sarah Jane meeting the Third Doctor (*The Time Warrior*), Sarah Jane with a spider on her back, (*Planet of the Spiders*). Sarah Jane with Davros and the Fourth Doctor (*Genesis of the Daleks*). Sarah Jane leaving the TARDIS (*Hand of Fear*). Sarah Jane with Lavinia (*K9 & Co.*). Sarah Jane & K9 (*Five Doctors*). Sarah Jane with the Brigadier (*Downtime*). Sarah Jane meeting the Tenth Doctor (*School Reunion*). Sarah Jane putting her hands up, about to crash into Daleks (*The Stolen Earth*). In addition to the elements from episodes of *Doctor Who* and the 1981 pilot for *K9 and Company*, one of the extracts suggested came from *Downtime*,

a direct-to-video 1995 *Doctor Who* spin-off made by Reeltime in which Elisabeth Sladen had appeared as Sarah Jane Smith and Nicholas Courtney had played Brigadier Lethbridge-Stewart. There was also a throw-forward to the next story: 'Quick flash of the Tardis materialising in the Attic from 3.6.' Originally when Rani returned to normal, Harry was attempting to give her water from a bottle via a straw, saying "Come on, sweetheart, just try and take a sip."

The framing sequences of the alternative timeline were set in the year 2059, as confirmed in the dialogue and by an on-screen caption. The main narrative of the 'present day' story took place over the space of a few hours one Saturday morning, starting with Rani making for Sarah Jane's at 0913 and departing at 0917. The girl journalist then met up with her old friend Sam at Danemouth at 1014, with Rani meeting Harry at 1018 and seeing the strange 'playtime' at 1022; she entered the mine at 1058 while Sarah Jane and her friends arrived at St Anthony's Children Home. Rani met Eve at 1103, with Sarah Jane and Clyde getting into the park at 1114 and the ship wanting to know about Sarah Jane and Luke at 1117 while Rani was terrified by her future at 1118. Luke confronted Sam at 1124, Sarah Jane found Rani and Eve at 1130, the Ship attempted to stop Eve playing at 1133, Eve was taken from the park at 1147, the spaceship appeared on the beach at 1155, the Ship revealed its plan regarding the black hole at 1221, K9 returned to the attic at 1226, Rani's fateful wish was granted at 1237... and in the restored timeline, the spaceship departed at 1240.

Above 1: The year 2059 – a lonely and regretful Rani Chandra (Souad Faress) reflects on her past... **Above 2:** ... and is visited by Adam (Gregg Sulkin).

In the framing narrative, Adam was described as '15, boyish, inquisitive charmer' while Rani's older self – referred to as 'Old Rani' – was '65, weary, spiky... a terrifying witch.' When the older Rani dropped her photographs, the stage directions noted these showed 'Sarah Jane, Luke, Clyde, Rani, Haresh, Gita, Maria, Carla, K9. All real (not publicity pics), old and faded.' When Rani recalled the amazing things she had seen, the script directions suggested 'the Star Poet flies up into the night sky (1.X), the Sontaran spaceship comes crashing through Earth's atmosphere and into the forest (2.1) then – bang – flashes of Kaagh (2.1), Gorgon (1.4), Odd Bob (2.3), Bane (2.11), Judoon (3.1), Slitheen (1.2), Paul Langer as Berserker (2.7) and

finally, Trickster in the void (1.7)'; these codes referred to the previous episodes, so that 2.7 was episode 7 of Series Two – ie Part One of *The Mark of the Berserker*. It was suggested that as the main narrative began, an on-screen caption would read 'Ealing, London – The Present Day'. The text of the news story that attracted Rani's attention was given as 'BT TOWER DAMAGED. The Mayor of London has confirmed that the strange light that surrounded the BT Tower last night was merely lightning. The Tower suffered minor structural damage during the storm...' Samuel Lloyd was described as '15, good-looking, fun' while Harry Sowersby was envisaged as '60s, sweet old man, shabby coat, big bunch of keys'. When the image of the Ship appeared in the mirror, the script described this as 'a woman's face, middle-aged, calm, beautiful,

To release Tommy Knight for his examination studies, Joseph was asked to structure his scripts to limit his appearance on location; as such, Luke was written out of the beach and amusement park sequences. One major change to the scripts was required when Perry Millward – who had played Jacob in *The Mark of the Berserker* – was unavailable for the recording period. Originally, Jacob – now revealed as an orphan – had moved to another children's home down in Danemouth and was contacting his old school friend Rani; the character was now reworked into Sam, who knew Rani from when she lived at Danemouth. In addition, Sam would now be someone who had been popular, but became withdrawn after his parents died, as opposed to Jacob who had always been a bit of an unpopular outsider at Park Vale.

Because of the availability of David Tennant to appear as the Doctor in the wedding story, the production order – and transmission order – of the series changed. The amusement park story moved up from

the fifth to second position in the run; as such, the revised story would form Episodes 3 and 4 to be made in Block Two. Pre-production began on Monday 6 April, and at the helm was director Alice Troughton, who had previously directed *Revenge of the Slitheen* (2007) and *Eye of the Gorgon* (2007) in the first series, before working on *Doctor Who* (*The Doctor's Daughter* (2008) and *Midnight* (2008)) and episodes of BBC One's *Merlin*. During this pre-production period, Alice spent a day working on the TARDIS set on Monday 20 April, recording a sequence for BBC One's *Tonight's the Night* with David Tennant and John Barrowman, who played the Doctor's colleague Captain Jack.

The shooting script for Episodes 3 and 4 was issued on Tuesday 21 April. Following the readthrough for Alice Troughton's stories – forming Blocks Two, Four and Six – with the cast at BBC Broadcasting House in Llandaff at 4pm on Monday 27 April, a number of small changes





- **Opposite page bottom 1:** Rani feels left out when the conversation in the attic turns to Maria's latest adventures.
- **Opposite page bottom 2:** Rani is reunited with her old friend, Sam (Toby Parkes).
- **Left:** Eve (Eleanor Tomlinson) delights in her latest 'playtime'.
- **Below:** The pleasure park at Danemouth appears to be deserted – but what's lurking in The Haunted Mine...?

'Sarah Jane, Luke, Clyde, Rani, Haresh, Gita, Maria, Carla, K9. All real pics, old and faded.'

Shooting Script

were made to both episodes, mainly refining the revised character of Sam; these were issued as pink revisions on Wednesday 29 April. In advance of shooting, Anjali Mohindra had a special contact lens fitting session after recording on Thursday 30. Blue script revisions then appeared on Friday 1 May; for Episode 3 these covered the very start of the story and Rani entering the pleasure park to meet Harry, while in Episode 4 they embraced Sarah Jane's flashbacks, Luke talking with Sam, and Sam deciding to travel on with Eve. There was then a location recce and production meeting on Saturday 2 May.

During work on *Prisoner of the Judoon*, Monday 4 May saw various elements being readied for recording from the next day. Millennium FX and the make-up department performed tests on Souad Faress as the aged Rani and Eleanor Tomlinson as the alien Eve, while Toby Parkes joined Anjali Mohindra so that photographs of happy times shared by Rani and Sam could be taken. While Joss Agnew continued recording on the first and third stories on Tuesday 5, Alice Troughton's block got underway, with the standard recording schedule of 8am to 7pm. Day 1 of Block Two was spent in Studio 4 on the empty attic set of the year 2059. Gregg Sulkin and Souad Faress acted out their scenes as Adam and Rani, with Henry Brook of Any Effects providing the fake rain which pelted the upper storey. As recording began on Tuesday 5 May, minor yellow revisions to both episodes were issued. In Episode 3, these covered

Connections

As established in *The Mark of the Berserker*, Clyde had a talent for art, as demonstrated by his sketch of Sarah Jane which had been kept by the older Rani. When the aged Rani told Adam how everyone knew of aliens 50 years earlier, she referred to Daleks and Cybermen; tying in with Doctor Who, Cybermen had appeared to humanity in *The Tenth Planet* (1966) plus *Army of Ghosts and Doomsday* (2006) while the Dalek invasion of Earth had been witnessed in *The Stolen Earth* and *Journey's End* (2008). Maria Jackson – who had featured in the earlier episodes of the series – was referred to, with Sarah Jane, Luke and Clyde commenting on her moving to the United States, as shown at the end of *The Last Sontaran* (2008). Sarah Jane commented that she had met 'the Zodin' before. The Zodin had first been obliquely referred to by the Doctor in his second incarnation as far back as *The Five Doctors* (1983), although this had

apparently been a single female entity rather than a race, as confirmed by the Doctor in his sixth incarnation in *Attack of the Cybermen* (1985). Sarah Jane commented on her parents dying when she was young, as seen in *The Temptation of Sarah Jane Smith*. Eve referred to having seen Rani's memories about the Judoon, from the previous story *Prisoner of the Judoon*, while Sam later noted that Rani had told him about Sontarans, referring to *Enemy of the Bane* (2008). Rani's fears about being compared to Maria had previously been mentioned by Mrs Wormwood in *Enemy of the Bane*. In *The Haunted Mine*, Sarah Jane's

fear of clowns – revealed in *The Day of the Clown* – returned as she saw a clown mannequin, and she made reference to Clyde's dad walking out on his family as seen in *The Mark of the Berserker*. As originally revealed in *Invasion of the Bane*, K9 had been plugging a black hole, as explained by Clyde. It was established that in both time lines, by 2059 Rani would be living at 13 Bannerman Road (across the road from her current home at number 12); in the brighter future, she was still in touch with Luke, and they had visited Maria in Washington. She also had a son called Shuresh, who in turn had children of his own.



Above 1: Clyde's sketch of Sarah Jane; **Above 2:** The clown that terrified Sarah Jane as a child; **Above 3:** Mrs Wormwood in *Enemy of the Bane*.

Right: Sarah Jane and Clyde finally catch up with Rani at the pleasure park.

Below: Harry (Brian Miller) begs Eve to stop playing with her 'friends' and go indoors.

Opposite page bottom 1: The local youth of Danemouth come out to play with Eve.

Opposite page bottom 2: He looks happy. Despite the red eyes.

Opposite page bottom 3: She's having a lovely time, too. Though she's a bit too old for the ride she's on...



'A woman's face, middle-aged, calm beautiful, lit up in red where the reflection should be.' Shooting Script

Connections

The coastal resort of Danemouth was that featured in Agatha Christie's 1942 mystery tale *The Body in the Library*. Luke compared the Zodin to the Fimbles, colourful nursery characters from CBBC's pre-school series *The Fimbles* which ran from 2002 to 2004. Rani commented that Sam had been on Facebook, the social networking website launched in 2004. Discussing the closure of the Pleasure Park, Harry referred to the credit crunch of the global financial crisis which stemmed from the collapse of the US housing bubble in 2007. Reading Rani's mind, Eve referred to American actor and singer Zac Efron – star of 2006's *High School Musical* – as being fit. Eve picked up on Rani's concern about her GCSEs, the General Certificate of Secondary Education introduced for school leavers in the late 1980s and generally taken at the age of 16. When Sam compared Luke to Frankenstein, Luke corrected him; in accordance with Mary Shelley's 1818 novel *Frankenstein*; or, *The Modern Prometheus* he noted that Frankenstein was the name of the scientist who created the famous creature.

Rani's recollection of her time with Sarah Jane and her friends was illustrated by shots of the star poet from *Invasion of the Bane*, Kaagh's helmet opening in *The Last Santaran Part One*, the Gorgon from *Eye of the Gorgon Part Two*, the clownish figure of Odd Bob from *The Day of the Clown Part One*, the Bane from *Enemy of the Bane Part One*, the Slitheen from *Revenge of the Slitheen Part Two*, the possessed Paul Langer from *The Mark of the Berserker Part One*, Judoon Captain Tybo from *Prisoner of the Judoon Part One* and the Trickster taunting Sarah Jane in the white void in *Whatever Happened to Sarah Jane? Part Two*. Eve then saw a selection of Rani's memories of being with her friends taken from stories such as *The Temptation of Sarah Jane* and *The Mark of the Berserker*. In *Part Two*, Luke's memories including his awakening and naming from *Invasion of the Bane* and Maria revealing her departure in



Above 1: Luke remembers his creation in *Invasion of the Bane*; **Above 2:** Sarah Jane has memories of saying goodbye to Kg in *The Five Doctors*.

The Last Santaran Part Two. Sarah Jane's montage was more extensive with images of her as an infant with her parents from *The Temptation of Sarah Jane*, her childhood fears in *The Day of the Clown*, her school trip from *Whatever Happened to Sarah Jane?*, her first meeting with the Doctor – then in his third incarnation as played by Jon Pertwee – from *The Time Warrior Part One* (1973), her possession by a Metebelis spider in *Planet of the Spiders Part Six* (1974), saying goodbye to Kg in *The Five Doctors* (1981), her goodbye to the Doctor – in his fourth incarnation, played by Tom Baker – from *The Hand of Fear Part Four* (1976) and her encounter with the Daleks in *The Stolen Earth* (2008). Shots of the TARDIS and the Doctor from *The Wedding of Sarah Jane Smith Part Two* were also inserted from the next story.



Editing



In Part One, the start of the scene after the title sequence was trimmed. "Well, sit down then," said the elderly Rani.

"Ms Chandra?" asked Adam as he sat by the window, watching Rani staring at her reflection in the mirror, "Are you all right?" Originally when Sam left Rani outside Danemouth Pleasure Park, she heard the voice of the Ship announcing "Prepare for Playtime," which is why she climbed over the gates; once inside as she recorded her report, she noted "I heard something. A voice." When Harry showed Rani the photograph of his younger self at the Pleasure Park, he originally added, "I came here with my mum and dad. I won a goldfish!" "Well done!" grinned Rani. While relating events back at Bannerman Road – where her younger self had not

been present – the older Rani explained to Adam, "Mr Smith told me what happened." As Clyde explained his excuse to get into Rani's room and how Luke was learning about his subterfuges, Sarah Jane still looked worried. "Mum?" asked Luke. "You might be learning, but sometimes I think I never will," explained his mother as Luke took out his mobile to call Rani. When Sarah told Clyde and Luke that they were going to Danemouth, she originally added, "According to Sam's e-mail, four people have gone missing over the last three months. I'm not gonna let Rani be the fifth." A second 'playtime' was added by editing in some of the earlier material and using another voice-over from the Ship as Rani entered the Haunted Mine. Inside, when Harry assured her that there was nothing going on, Rani replied, "Well there's no reason for me not to take

a look then." When meeting Rani, Eve telepathically told her "I can read your timeline." This scene was trimmed in two with one exchange removed; after Eve said she couldn't remember her mum's face, Rani hugged her, saying "It's okay. Hey, it's okay." "I crashed here. I'm so alone," explained Eve. When Clyde asked Harry about the 'zombies' out in the park, the caretaker originally explained, "They're friends of mine." When Luke saw the face of the Ship in Sam's mirror, he originally asked "What is that? Sam?" "It's okay Luke," said Sam as he advanced on him, "I won't hurt you." "What do you mean?" asked Luke. In the closing scene, as Eve watched the people on the fairground rides, she originally commented, "I like this game."

In Part Two, when Eve ventured outside, she told Harry defiantly, "I'm not a kid any more!" When Clyde and Sarah Jane approached the mirror in Harry's office, Clyde commented, "You know, Leonardo Da Vinci used to use mirrors to check that his paintings were accurate. Yeah, I know stuff." "People used to believe that mirrors could capture your soul," added Sarah Jane. "Yeah, but that's not true, is it?" asked Clyde. "Of course it isn't," smiled Sarah Jane. When the Ship announced that playtime was over, the rides stopped and there was silence. "What's happening?" asked Eve, "Why is it stopping?" "She says that playtime is over," explained

Harry, "Playtime's over when I say it's over!" declared Eve as the fair came to life again. In the office, Clyde asked the Ship of Eve, "What's wrong with her?" "I knew this world would not be safe for her so I boosted her natural telepathic power," explained the face. "Can she control it?" asked Sarah Jane. "When she was inside," agreed the Ship, "When she was safe. But now she is outside." Outside, when Sam said he wanted to be Eve's friend, Harry added, "Ship... Your ship told me. You're too young." When Sarah Jane arrived, she explained, "That's why the Ship let Harry look after you. That's why it let you control people. It needed you to stay alive whilst it fixed itself. And playing, enjoying yourself, that's part of being alive." "Ship wanted me to bring Rani here because it knew she knew about aliens," admitted Sam. When Sarah Jane insisted that Eve needed real friends, she said, "Look at Harry. He could have abandoned you, but he didn't. He took care of you." As the party on the beach looked down through the metal hatch into the shop, Sarah Jane commented, "It's dark..." "Spooky," grinned Clyde. When Rani told Harry that Eve needed him, she added, "You're like her dad." When thanked for looking after Eve, Rani exclaimed, "I just did what I thought was right." "Good luck," Clyde wished Sam, holding his fist out for Sam to bump. Apologising to her friends, Rani added, "And I'm sorry that I lied to my mum..."



Above 1: The photo of Harry, in his younger days, at Danemouth's pleasure park; **Above 2:** Clyde and Sarah Jane in Harry's office; **Above 3:** Sam rushes to the rescue.

Rani's arrival at Danemouth, her exploration of the park, Luke saying that he wanted to try to get through to Sam, and Eve persuading Rani to see her future. Sequences such as Luke calling his mum, Eve outdoors in the park, and the Ship granting Rani's wish were similarly amended in Episode 4.

Work continued in Studio 4 on Wednesday 6, completing the 2059 framing scenes for Episode 3 and moving onto Episode 4, as well as recording all the narrative voice-overs from Rani as played by both Souad and Anjli. The team then moved to the existing set of Rani's bedrooms for the scenes of her on her own, while the attic set was redressed and Souad had a costume and make-up change. As such, recording ended with the revised 2059 timeline in which a happier Rani was joined by her loving son and his

family. A photoshoot then opened Thursday 7, with Eleanor donning her full prosthetic make-up as Eve, assisted by Sarah Lockwood of Millennium FX and Gavin from Specsavers who supervised her contact lenses. Also joining the cast was Brian Miller, the husband of Elisabeth Sladen; Brian had previously featured in Doctor Who playing the showman Dugdale in *Snakedance* (1983) and providing Dalek voices in *Resurrection of the Daleks* (1984) and *Remembrance of the Daleks* (1988). The first scenes to be taped were those in the Haunted Mine ride which had been constructed in Studio 3. Following this, Kate Fleetwood recorded all her inserts as the face of the Ship which would be inserted into various sequences. Finally, the flash-forward of 18-year-old Luke graduating was recorded in Studio 1.

Friday 8 May found the BBC Wales crew working close to Upper Boat in the empty industrial unit G4.6 at Willowford on the Treforest Industrial

Estate. This formed the interior of Harry's portacabin office at the Pleasure Park for scenes requiring Elisabeth Sladen, Daniel Anthony, Anjli Mohindra and Brian Miller only. At lunchtime, Alice returned to Upper Boat for a recce of the spaceship interior being constructed in Studio 3.

The following week, work began on Monday 11 May when the crew visited the Kymyn, a council-owned building in its own grounds on Beach Road in Penarth used for various artistic or social events; this would appear as St Anthony's Children Home. With K9 returning to the series, the day began with a 'show and tell' session from Mat Irvine, the visual effects designer who had worked extensively with K9 since the 1970s and who now owned the prop. As such, the production team could get some idea of what the radio-controlled robot dog prop could practically do on camera. At the Kymyn, the exterior scenes were recorded first, followed by the interior scenes in Sam's bedroom; as such, Anjli was not required. Elisabeth Sladen's material was cleared first so that she could return to Upper Boat for a costume fitting for Block Three and then record material with the Doctor Who Confidential team. Meanwhile, green script revisions were made to the closing scenes with the elderly Rani in terms of post-production.

Tuesday 12 May found the Sarah Jane crew hard at work on the attic set in Studio 4, while





in Studio 1+2, David Tennant was recording his regeneration into Matt Smith. For the attic scenes, only the four regulars – Lis, Danny, Tommy and Anjli – were required, joined by Kg operated by Mat Irvine. Anjli also performed an insert shot as a hand double for Souad Faress, holding one of the photographs at the start of Episode 4. This concluded nearly all of Tommy's scenes for the story and he was not required for the rest of Block Two. Wednesday 13 was spent on the spaceship set in Studio 3; at the same time, the supporting artistes playing the homeless zombies had costume fitting, the beach of Whitmore Bay on Barry Island was rigged for the following day's shoot, and later on a recce of Jacob's Antique Centre at West Canal Wharf in Cardiff was performed in advance for the storeroom sequences.



Barry Island was to play a major part in the location work for the serial, since it offered the then-closed Barry Island Pleasure Park which was ideal for the main Danemouth setting, while the BBC team could use the old Butlins camp site as a unit base. Recording on the sea front off Friars Road began on Thursday 14 and was heavily determined by the tides. Special pathways on the beach south of the promenade – as seen in *Last of the Time Lords* (2007) – were marked out to keep the footprints of the crew in the sand to a minimum. Taping began with Sarah Jane and Clyde running along the promenade and continued on the beach where the alien vessel was buried. Moving to the Pleasure Park, security guards and attendants were on hand to operate the rides as required for Eve's 'playtime'. The scenes of Sarah Jane and Clyde encountering Harry and heading for the mine were recorded by the main unit, while a splinter crew helmed by producer Nikki Wilson recorded CCTV footage of the park plus shot of the grinning homeless zombies on the rides.

Friday 15 May saw the start of recording on Block Three – ie Sarah Jane's wedding – with a Block Two wrap party for cast and crew at the Terra Nova Bar in Cardiff that evening. On Sunday 17, Elisabeth Sladen attended the Welsh BAFTA Awards at the Millennium Centre along with

Russell T Davies. Although *The Temptation of Sarah Jane Smith* (2008) had been nominated as Best Children's Programme, it lost out to *Holi Hana*; however, Lis took to the stage to present the Best Actor award.

Joseph Lidster visited the shoot for his episode at Barry Island Pleasure Park on Monday 18, to be confronted by a schedule being disrupted by poor weather. The scenes with Eve out in the open conducting her 'playtime' were recorded, while a green screen was rigged up beneath the Barry Island promenade to record effects shots of Sarah Jane and the gang entering the buried spaceship. In a goldenrod revision to Episode 4, a short scene of Clyde leaving Harry to look after Rani and her zombified fellows was revised, although ultimately this had to be dropped from the schedule. In this sequence at the pleasure park, Clyde told the transfixed Rani, "It's okay, you're not going to be alone. Harry's going to stay with you." Turning to Harry he asked "Can she hear us?" Harry shrugged: "I don't think so." Clyde moved off, saying to the caretaker "Just look after her, yeah? Keep Rani safe." "That's all I wanted for Eve – to keep her safe," said the old man. "You did your best," Clyde assured him.

Anjli, Brian and Eleanor were the only cast members required for recording at Jacob's Antique Centre on West Canal Wharf in Cardiff on Tuesday 19; this venue had previously been seen in the *Doctor Who* episode *Love & Monsters* (2006) and now featured as the store room for the Haunted Mine attraction where Eve watched 'playtime' on her monitors. An edited DVD of the zombies on the rides had been prepared for playback, and when Rani collapsed, Anjli was fitted with protective knee pads as she fell onto a judo crash mat. The final day of Block Two then saw the team back at Barry Island, starting with Sam meeting Rani at the station and continuing with Rani entering the

K9

As well as voicing Kg for *The Sarah Jane Adventures*, John Leeson was performing the same duty on another non-BBC spin-off series: Kg. Bob Baker – who had co-created the robot for the 1977 *Doctor Who* story *The Invisible Enemy* with Dave Martin – had been keen to develop a spin-off featuring the dog since the 1980s, and during the 1990s had started working with artist and musician Paul Mark Tams, a keen *Doctor Who* fan. In April 2006, a new series entitled *Kg Adventures* was announced as 26 half-hour comedy-fantasy adventures to be made by Kg Films in association with Park Entertainment and Jetix Europe. The new Kg would be a sleeker version of the original BBC design. By July 2007, further details were released by Park Entertainment; the series was now called Kg and would be set in the future aboard an old Prairie class spaceship – the *Platte* – manned by a space gypsy called Slocum and a computer module in the form of a young female called Djinn who together would find Kg in an abandoned battle

cruiser. The series won finance from the Australian Film Finance Corporation when it was pre-sold to the Australian channel Network Ten. However, a different format was developed for the series by Australian writers Shayne Armstrong and SP Krause; in a near-future London, three teenagers – Starkey (Keegan Joyce), Jorjie (Philippa Coulthard) and Darius Pike (Daniel Webber) – joined Professor Gryffen (Robert Moloney) in adventures alongside a new version of Kg, voiced by John Leeson.

In the first episode, *Regeneration*, the original Kg appeared at the professor's home in a time-space vortex which Gryffen was using to try to recover his lost family; the robot dog was accompanied by some alien creatures and – to save the humans in the vicinity – self-destructed. However, Starkey saved his regeneration unit, allowing Kg to regenerate into his new form.

In August 2008, it was announced that Jetix would undergo a merger with the Toon Disney channel and be rebranded Disney XD in early 2009. The 26 episodes were recorded in and around Brisbane, Australia from Wednesday 3 December 2008 to Friday 8 May 2009; the series was presented by Screen Australia in association with the Pacific Film and Television Commission as a Stewart & Wall Entertainment Production

in association with Park Television Productions. Bob Baker and Paul Tams were associate producers on the series, while the producers were Penny Wall, Richard Stewart and Simon Barnes. The first episode was broadcast in the UK on the satellite channel Disney XD on Saturday 31 October 2009. However, the first territory to take the full series was Scandinavia which debuted the show on Monday 11 January 2010, to be followed by other European countries such as Poland, Hungary and Romania during February. Australia and the UK both took the full series on the Disney XD channel from Saturday 3 April (although the UK began with the third episode, *The Korven*), while the first terrestrial UK screening – of only the first 13 episodes – was not scheduled by Five until Saturday 18 December.



Left: The all-new Kg; Right: Paul Tams and Bob Baker with two versions of their robot friend.



- **Opposite page top 1:** Rani becomes one of Eve's friends.
- **Opposite page top 2:** Harry and Sam struggle as Eve's powers get out of control.
- **Left:** Eve relishes the sensations of being outside.
- **Below:** The beautiful interior of Eve's ship.
- **Centre 1:** Eve is taken back to her ship on the beach...
- **Centre 2:** ... and with Kg's help...
- **Centre 3:** ... Eve's ship leaves Earth!



“I think the production team had it easier when I lived in Cardiff!”

Russell T Davies



Pleasure Park to meet Harry, Sam's return there later, plus pick-up shots of the zombies on the rides and Harry tending to the homeless. Only Anjli, Toby and Brian were required.

The establishing shots of 13 Bannerman Road at night in the 2059 framing sequences were recorded by Alice Troughton and a splinter unit on Thursday 21 May, following work on Episode 5 by Joss Agnew's Block Three crew. The following day, pick-up shots of Kg in the green screen area at Upper Boat were also recorded for the material set in the black hole. The return of Kg meant a

return to the series for actor John Leeson who had originally voiced the robot dog in 1977 and on many occasions since.

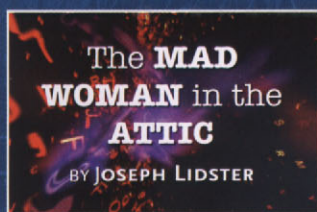
For the story's incidental music, Sam Watts aimed for a fairytale feel evocative of the *Chronicles of Narnia* movies; Rachel Brown and Clair Jowett played cello and violin respectively, with vocals from soprano Catherine Fish. The main themes required focused on the character of Eve, with Sam's aim being to use the string instruments in a strange and unusual way, varying the arrangements with Eve's moods as her intentions became clear



later in the plot. Sam's favourite cue for the series was when Eve lost control of the fairground rides with an item which he felt was "ridiculously big, but quite cool."

Promoting the broadcast of Part One in the Radio Times, a box-out on *The Inside Story* informed readers that Russell T Davies was now based in LA. "I think the production team had it easier when I lived in Cardiff," laughed the executive producer, "because now I'm overcompensating like an absentee father. Just the other day I sent a six-page memo about the storylines for the next series."

The broadcast of Part Two was followed by a special trailer promoting the *Monster Hunt* trailer maker on the CBBC website; this featured Clyde and Rani on the attic set talking to Mr Smith about an alien trapped in the internet. Other trailers in association with the broadcast of the story promoted the forthcoming *Half-Term of Horror* on CBBC that weekend which would include repeats of *The Sarah Jane Adventures*. **DWM**



CAST: Elisabeth Sladen Sarah Jane Smith with Tommy Knight Luke Smith, Daniel Anthony Clyde Langer, Anjli Mohindra Rani Chandra, Alexander Armstrong Mr Smith, Souad Faress Old Rani, Gregg Sulkin Adam, Brian Miller Harry, Toby Parkes Sam, Eleanor Tomlinson Eve, Kate Fleetwood Ship, John Leeson Voice of Kg [2], Jai Rajani Shuresh [2].

UNCREDITED: Scott Rice, Mohamed Wagaafa,

Eric Autunes, Christopher Jenkins Boys Playing Football; Lauren Hadley, Millie Phillipart Girls at the Children's Home; Natasha Green, Chris Ilston, Chris Shalders, Carly Watchman Homeless

Zombies; Ryan Dhillon, Rio Dhillon, Rowan Dhillon Rani's Grandchildren; Dertinder Regazzoli Rani's Daughter in Law; Christian Byard Double for Luke Smith.

FIRST BROADCAST (BBC ONE / BBC HD)

EPISODE	TRANSMITTED	TIME	DURATION	RATING	AI
The Mad Woman in the Attic Part One	22 October 2009	4:35pm-5pm	27'44"	0.75M	86
The Mad Woman in the Attic Part Two	23 October 2009	4:35pm-5pm	27'15"	0.84M	86



The WEDDING of SARAH JANE SMITH

Synopsis

Luke, Clyde and Rani are curious about the strange, furtive behaviour of Sarah Jane. With the help of Mr Smith and Kg, they trail her and discover that she is having a romantic meal with a man called Peter Dalton. Peter proposes to Sarah Jane and gives her a strange engagement ring, causing her to announce that they will be married within days and that she is shutting down Mr Smith and operations in the attic. At a country hotel, as the registrar is about to pronounce Peter and Sarah Jane man and wife, the Tenth Doctor hurtles into the room! The Trickster then appears, and kidnaps the guests, bride and groom. The Doctor works with Luke, Clyde, Rani and Kg to get to Sarah Jane who has been trapped in a different second of time along with Peter. Clyde takes on the Trickster, having soaked up artron energy from the TARDIS. Ultimately, Peter realises that the 'angel' that brought him back to life following a fatal accident is the Trickster, who wants Sarah Jane to forget about her role as humanity's defender. Peter sacrifices his continued existence to save his bride and her friends.

Radio Times

Thu 29 Oct 09 Part One: The Doctor makes a spectacular return.
Fri 30 Oct 09 Part Two: The Doctor returns to help Sarah Jane combat the Pantheon of Discord.

here had been a notion that I was going to be in *The Sarah Jane Adventures* way back. It's always been vaguely talked about," David Tennant told **Doctor Who Magazine**. Although the Doctor had previously been glimpsed in

flashbacks of footage from *Doctor Who* in *Secrets of the Stars* (2008), and some of the *Sarah Jane Adventures* characters had previously crossed over into *Doctor Who* in the episodes *The Stolen Earth* and *Journey's End* (2008), this would be the character's first proper appearance in an adventure with all of the Bannerman Road gang. As such, it would have to be a very special occasion and a very deadly threat to Sarah Jane to require his presence. And that meant the Trickster.

The Trickster had previously appeared in *Whatever Happened to Sarah Jane?* (2007) and *The Temptation of Sarah Jane Smith* (2008), in both cases playing with time to create some traumatic episodes in Sarah's life. These scripts had been written by Gareth Roberts, who had co-written the series' opening adventure, *Invasion of the Bane* (2007), with showrunner Russell T Davies, as well as contributing various scripts to *Doctor Who* since 2007. Gareth's contribution to the series was eagerly anticipated by Elisabeth Sladen, who found that his scripts offered her many special moments.

It had been planned in November 2008 that the third series of *The Sarah Jane Adventures* would climax with the sixth and final adventure by Gareth in which the Trickster would bring about the day of Sarah Jane's wedding as part of his grander plan to cause chaos. There was a requirement that the character of Luke should not be involved to a great extent because it was envisaged that Tommy Knight would need to be released for his



school examinations during the recording period. However, it was hoped that after his appearance in *Enemy of the Bane* (2008) in the previous series, Nicholas Courtney would be available to reprise his familiar role of Brigadier Sir Alistair Lethbridge-Stewart which he had first played in the *Doctor Who* story *The Web of Fear* (1968).

The presence of the Doctor came about because during 2008, David Tennant had indicated that he would be happy to feature in *The Sarah Jane Adventures* while its second series was in production. This appearance would be recorded after his final work on *Doctor Who*, although it would be

broadcast and set before his swansong in *The End of Time*. However, David's availability in the wake of his work on *Doctor Who* was limited, and so his appearance in *The Sarah Jane Adventures* would need to be recorded as the third story. As such, Gareth's scripts occupied the slots for Episodes 5 and 6 and would be made in Block Three. Unfortunately, as spring 2009 arrived, Nicholas Courtney's health was poor. Thus, he reluctantly had to drop out of the invitation to come and record in Wales; this was a blow, as having appeared as the Brigadier on-screen with many of the previous Doctors, he very much wanted to work with David Tennant's Tenth Doctor, and was proud of his long association with *Doctor Who* and its spin-off. The production team confirmed that Lethbridge-Stewart would not be appearing on Thursday 2 April.

The story was helmed by director Joss Agnew, who had already recorded *Prisoner of the Judoon* in Block One. The shooting scripts for Episodes 5 and 6 were issued on Monday 13 April. The readthrough for Block Three was held on Wednesday 15 April, alongside Block One; this was one of the days when David Tennant was not required for recording on *The End of Time* and so was able to attend with the rest of the cast. Tommy Knight later commented of hearing David talking in his own accent, "I didn't know he was Scottish! I had no idea!" Blue

"I wake up in the morning and think, what have I got today – Sarah Jane or exams?" Tommy Knight



revisions were made to the scripts on Tuesday 21 April, followed by pink coloured rewrites the same day; in Episode 5, these changes covered Sarah Jane telling her friends about Peter, the parcel delivery, the pizza restaurant scene, Sarah Jane closing the attic and the start of the wedding, while in Episode 6 the alterations spanned the TARDIS' appearance in reception and some of the key dialogue between Peter and Sarah Jane in the ballroom as she told him he had been tricked.

Pre-production work on *The Wedding of Sarah Jane Smith* was scheduled to commence on Tuesday 5 May, with recording slated to begin on Wednesday 20 May. A few items for the story were pre-recorded during Block One. Shots of Sarah Jane in her Figaro were recorded around Royal Close and Paget Road

in Penarth on Friday 1 May, while a second unit then took the vehicle to tape the close-ups of the hidden tracking device during the journey from Bannerman Road to Morris Drive. Then on Tuesday 5 May while the main unit was starting work on Block Two, Joss worked with a second unit in Studio 1 recording sequences in Luke's bedroom with Elisabeth Sladen and Tommy Knight as Sarah Jane and Luke. Lis then had a fitting for Sarah Jane's wedding dress at Upper Boat at the end of her work on Block Two on Monday 11 May.

Recording on Block Three began before Block Two had concluded; as such, Joss Agnew helmed the main unit on Day 1 on Friday 15 May. The same day, yellow revisions were issued for Episode 6 with minor changes as the Doctor answered the

youngster's questions, the TARDIS appeared in the ballroom, and time moved forward again. The first day of Block Three – which was scheduled for the standard 8am to 7pm working pattern – was spent on the attic set in Studio 6 and required only the four regular cast members plus the Kg prop, as usual cared for and directed by Mat Irvine. To clear Tommy Knight as soon as possible to allow him to study for his exams, all the material with him appearing as Luke was taped first, after which scenes were completed with his stand-in, Christian Byard, with Helen Irving again doubling for Elisabeth Sladen. Tommy was now in the thick of his GCSE examinations. "It's not really as much strain as a lot of people think," he told *DWM* with regards juggling acting and academia. "I keep

Draft Script



The first draft for Episodes 11 and 12 – where the story was originally scheduled as the series finale – was written on Wednesday 7 January 2009. This version opened in a dark limbo in which Clyde stood alone, saying: "I'm Clyde Langer. I was one of the gang. There was me, Maria, Rani, Luke. And Sarah Jane." He recalled the happy days the gang spent together and then how it couldn't last forever – all changing when a man came from nowhere and nobody could save them. "And that's how it all ended. That's how you finally won," he concluded.

Clyde's voiceover continued as a narrative device during the story. When Peter arrived to take Sarah Jane and Luke out, Luke was attempting to understand the motivations of Pip and Estella in Charles Dickens' *Great Expectations* with help from Kg. The creature inside the box which Sarah Jane had delivered was originally Metraxion ("a big bouncing spacehopper-like ball, like the creature in the movie *Dark Star*. Little arms flailing, orange-on-black spotted hide, clearly terrified. Jibbering and squeaking in panic"); the notion of the package containing an alien being delivered across the road from Sarah Jane was originally a sub-plot concerning an alien called the Gloor delivered to Maria Jackson in early drafts of *Invasion of the Bane*.

In the draft script, Sarah Jane's intended was called Peter Cawston, and Mr Smith informed the youngsters that Peter had

attended Northampton Grammar school, spent four years in the army, and had been an assistant partner at the solicitors Stumbell and Croydon since 1985 (this firm had been referred to in the *Many Happy Returns* episode of the 1967 television series *The Prisoner*). The wedding took place three weeks after Sarah Jane announced that she was marrying Peter, and amidst the guests assembled was Sir Alistair Lethbridge-Stewart in full dress uniform with old-style UNIT badge and his wife Doris (first referred to in *Planet of the Spiders* (1974). Doris had been seen played by Angela Douglas in *Battlefield* (1989)).

Sir Alistair greeted "Mr Langer" and introduced Clyde to his wife who reminded him that he wouldn't be able to call Sarah Jane "Miss Smith" for much longer. "Took him twenty years to propose," Doris told Clyde of her husband. As the party moved towards the hotel, Clyde voiced his feelings to Sir Alistair about Sarah Jane's strange behaviour. "I understand young man," Lethbridge-Stewart replied, "In my UNIT days we were like family. But things change. People drift off, or they fall in love, and some of them are no longer with us. But life goes on. You make new friends, a new family. But you'll never forget. Don't deny Sarah her happiness." When Sarah Jane arrived, Sir Alistair said how honoured he was that she had asked him to give her away. The

registrar was named Yvonne Pritchard in this draft.

In Episode 12, when the wedding guests vanished, Sir Alistair remained with Luke, Clyde, Rani, Kg and the Doctor. When Clyde asked the newcomer who he was, Sir Alistair said, "I think I can answer that one. That's the sonic screwdriver..." "And that's the Brigadier!" beamed the Doctor, "Love to chat about the old days, but you know how it is." "I wouldn't expect it any other way, Doctor," agreed Lethbridge-Stewart. Sir Alistair then accompanied the group with the Doctor.

When discussing the Pantheon of Discord, the Doctor indicated that this included the Reapers (from *Father's Day* (2005), Time-Beetles (from *Turn Left* (2008)), Graskes and Guardians. Sir Alistair eyed Kg and commented, "Know the Doctor likes his gadgets. But I never quite saw the point of a robot dog trailing after him." "Military mind incompatible with Doctor Master's ethic standard. Question relevance of your presence," retorted Kg. "Touché," agreed Sir Alistair.

The Doctor explained to the group how he had been drifting in the TARDIS when he picked up the massive disruption of chronon energy on Earth, and this was depicted in a flashback; the Doctor had seen the events leading up to the wedding on the scanner as he called out "You don't hurt my Sarah Jane!" The Doctor was certain that these events were a trap set up for him by the Trickster: "Sarah Jane was the best friend I ever had. And that is why he chose her. That's why I walked into this trap, and that's why I am gonna bust out of it. That is why Sarah Jane is coming back." However, when the Doctor confronted the Trickster, he was told, "You were

not part of my design. You do not concern me... Your presence is merely an unexpected irritation."

When Clyde became infected with the blue energy from the TARDIS, he started speaking like the Doctor; this was because the Doctor was speaking via the TARDIS' telepathic circuits. Thus it was the Doctor speaking through Clyde when he confronted the Trickster in limbo – as seen in the opening sequence. Sir Alistair joined Sarah Jane and her friends in the attic for the final scenes, commenting that it was the "Strangest wedding I've ever been to." He then entered the TARDIS with the others, telling the Doctor, "All these years. Yeti, Daleks, Cybermen, Morgaine... And look at me now. But you, Doctor, you're still young, still out there, you go on forever" (his speech referred to the encounters with the Yeti in *The Web of Fear*, the Daleks in *Day of the Daleks* (1972), the Cybermen in *The Invasion* (1968) and Morgaine in *Battlefield*). "And that's a good thing?" asked the Doctor. "That is marvellous, Doctor!" replied his old friend, adding, "Right. Must go and collect the wife – and I don't want this ruddy thing taking me off to goodness knows where."



Top: Sarah Jane enjoys a romantic date with Peter Dalton (Nigel Havers).
Above: The Brigadier (Nicholas Courtney) and Doris (Angela Douglas).



Left: Luke has a laugh at a restaurant with his mum and his dad-to-be.

Below: Rani and Clyde investigate Peter's deserted house.

Bottom 1: Travast Polong is on the loose!

Bottom 2: Sarah Jane's engagement ring from Peter is not what it seems...

Bottom 3: Rani and Luke are shocked when Sarah Jane orders Mr Smith to shut himself down.



“It's a privilege. We are so lucky, because David is a legend, really. He's great...” Anjli Mohindra

a steady head. I know I should worry about my exams, but I don't at all. I'll revise the night before, but that's as close as it gets. I get people coming up and going 'How on Earth are you coping with everything?' But I'm fine. I wake up in the morning and think, what have I got today – Sarah Jane or exams?”

Most of the early scenes for Episode 5 were recorded, and Daniel Anthony also had a fitting for Clyde's wedding outfit. Over the weekend, a recce for locations was held on the morning of Saturday 16, followed by a production meeting at Upper Boat. Yellow rewrites were now issued on Episode 5, covered Sarah Jane assuring Luke about Peter, Clyde and Rani deciding to check out Peter's home, and Sarah Jane revealing her engagement. Green revisions were then made to Episode 6 on Tuesday 19 May, with small changes to the sequences of the Doctor's party in reception, both the Doctor and later Clyde confronting the Trickster, Peter's self-sacrifice, and the closing scenes with the Doctor.

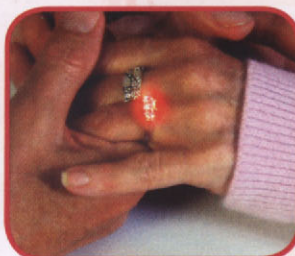
Block Two recording continued for the first three days of the following week, before director Alice Troughton handed the unit over to Joss for work from Thursday 21 May. By now, it had been decided that all the night exterior shots of the restaurant in Episode 5 and Bannerman Road in Episode 6 would be dropped from the production schedule. With the usual co-operation from the local police, Clinton Road in Penarth again played host to the BBC Wales crew as the four regulars were joined by both

Mina Anwar as Gita and guest star Nigel Havers as Peter Dalton; Nigel Havers was best known for the 1981 film *Chariots of Fire* and then his 1980s BBC sitcom *Don't Wait Up* plus other television series including *Nicholas Nickleby*, *The Charmer*, *The Good Guys*, *Dangerfield* and *Manchild*. At the start of the day, there was another show-and-tell session with Mat Irvine demonstrating the capabilities of the Kg prop to the production team, and there was driving practice for anyone required to take the wheel of a vehicle that day, including Elisabeth Sladen's stand-in Helen Irving. The exterior sequences at Bannerman Road required the presence of Gita's Bloomin' Lovely van, Haresh's Volvo and also a Royal Mail van. Lunchtime saw a visit from Ian Smith and Richard Jenkins of the BBC's *Sarah Jane* website so that they could furnish Daniel Anthony and Anjli Mohindra with digital cameras on which to record their personal diaries during production. One of the first items to be recorded was *The Diary Cams* which featured Daniel and Tommy with appearances from Tommy's double Christian, Mina Anwar and Joss Agnew plus other



members of the crew. Another was *Controlling Kg* in which Tommy discussed the Kg prop with Mat Irvine. The Travast Prolong alien was furnished by effects assistant Lee Hallett, and added to the schedule was a sequence from Episode 9 – the first instalment of the *Mona Lisa* narrative. Following the wrap, Joss performed a recce of the Limbo set which had been constructed back at Upper Boat, while Alice Troughton and a splinter unit recorded establishing shots of Bannerman Road at night for Block Two.

Friday 22 May found the team back at Upper Boat and without Tommy Knight who was released for the day. Returning to the cast was Paul Marc Davis in his recurring role as the Trickster; once



Right: David Tennant records the Doctor's first appearance in *The Sarah Jane Adventures*.

Below: Luke escorts his mum down the aisle.

Bottom 1: No dogs allowed! K9 hides under the table.

Bottom 2: Wedding guests include Gita and Hareesh.

Bottom 3: The Doctor arrives! "Stop this wedding, now!"

Opposite page top right: The Doctor checks on Luke...

Opposite page top left: ... and quickly takes charge.



"When I heard that David was going to be joining us I was over the moon."

Elisabeth Sladen

again, Paul donned the alien prosthetic supplied by Fiona Walsh of Millennium FX. Work began on the Limbo and hotel door set in Studio 6, on which all the crew had to wear special blue shoe covers to prevent any marks on the stark whiteness. The sequences of the Trickster and Clyde in the eerie mist were taped, along with a shot of Helen Irving doubling as Sarah Jane at the hotel door. Over in Studio 5, an empty version of attic set was used to show the flash forward for the married Peter and Sarah Jane, and on the usual attic set the material of the gang telling Sarah Jane about the capture of Travast Prolong was taped, plus pick-ups on the scene of Sarah Jane announcing the attic closure. Moving to the living room of the Chandra's house, scenes with Clyde and Rani plus the mysterious parcel were taped; in tandem, insert shots of Christian Byard as Tommy with the K9 prop were recorded on the bedroom set by a second unit. Finally, the CGI composite shots of Travast Prolong were taped on the green screen area, along with inserts of K9 for Episode 4. A few gold-coloured revisions were also made to the script of Episode 6,

covering the Doctor and Rani sensing Sarah Jane in reception, Luke waiting in the ballroom and Clyde planning to attack the Trickster.

Recording the following week would focus on David Tennant, who had completed work on *The End of Time* on Friday 22 May, and now had one week with the crew for *The Sarah Jane Adventures* prior to starting work on the BBC recording of *Hamlet*. Monday 25 May was an extended day with recording from 8am to 8pm and featured the four regulars with David. The team was immediately impressed with David's energy and vigour. "It's such a privilege," Anjali told *DWM*. "We are so lucky, because David is a legend, really. Hopefully it's going to do this show a lot of favours. There's so much to learn from David's energy playing the Doctor. He's great, and completely committed." At 7.30am, stunt arranger Abbi Collins rehearsed David and Daniel for the sequences of the Doctor being sucked into the TARDIS and Clyde being slammed into

the police box doors. A *Radio Times* photoshoot of David, Elisabeth and K9 on the TARDIS set was then staged before recording got underway aboard the ship – last seen catching fire during the regeneration sequence – in Studio 2; the concluding scenes in the time vessel were thus taped first along with the Doctor dragged into the police box. The crew then moved to the attic set of Studio 5 where the police box had been erected; the scenes with the Doctor were taped first along with Sarah Jane learning that she had been followed, and an insert of Mr Smith for Episode 1. Following the heavy emotional material he had performed as the departing Doctor in *The End of Time*, David found that playing a lively, chirpy version of the Doctor again was a real tonic. "It was brilliant to have him in the Attic," commented Elisabeth in the *Daily Record*. "I hope he enjoyed it. They didn't half use him a lot, once they knew they had him. I think he thought 'Bloody hell, I've left Doctor Who and now I have all these bloody lines to learn again!' He didn't get away with much free time."

Minor rewrites on salmon colour pages were performed on Episode 6 on Tuesday 26 May, the same day that the BBC Press Office revealed the Doctor to appear in CBBC drama *The Sarah Jane Adventures*. "When I heard the news that David was going to be joining us I was absolutely over the moon," said Elisabeth. "Not only has it made my day but it will also make the viewers' day. It's fantastic news that Sarah Jane is going to spend some time working with the Doctor again and is testament to just how successful this CBBC series is."





Russell T Davies added "Viewers thought they may have to wait until November for the next full episode of *Doctor Who*, but this is an extra special treat. And it's not just a cameo from David – this is a full-on appearance for the Doctor as he and Sarah Jane face their biggest threat ever." Basic details of all six of the new stories were also included in the bulletin. Furthermore, a video interview with Russell T Davies on the TARDIS set found the executive producer promising that David would feature in Episodes 5 and 6 to be broadcast in the autumn, and commenting, "It's a proper story where the Doctor gets involved... Half-Doctor Who, Half-Sarah Jane."

For the BBC Wales crew, normal working hours for Tuesday 26 were spent at Court Coleman Manor at Pen-y-Fai, Bridgend which would appear as Gerrard House, the venue for Sarah Jane and Peter's wedding; Court Coleman Manor had previously featured in the

Torchwood episode *Something Borrowed* (2008) as the hotel where Gwen Cooper was getting married. Benjamin Cook of *DWM* was present, and various publicity photocalls of the cast with Kg were held during the day. Joining the cast as the registrar was Burmese-born actress Zienia Merton who – at the start of an acting career which included series such as *Casanova* and *Space:1999* – had played Ping-Cho in the 1964 *Doctor Who* serial *Marco Polo*. Work for the day focused on the cliffhanger bridging the two episodes which was recorded in the hotel ballroom.

The ballroom sequences continued on Wednesday 27 May which was another extended day, working through to 8pm. However, this time

the guests had vanished, leaving the four regulars, David Tennant and Paul Marc Davies to record various scenes of the heroes being reunited, the Trickster vanishing, the Doctor sucked into the TARDIS and Clyde flying through the air – with Abbi Collins again on hand to ensure that all stunts were performed safely. Meanwhile, the press release had sparked media coverage about the forthcoming crossover, including Cara Lee's *Who's that at our wedding?* in *The Sun* on Wednesday 27.

Thursday 28 found the team working in the hotel corridors as the Doctor's party continued its search and discovered the time loop in the ballroom. The hotel exterior sequences were then

Shooting Script



Peter Antony Dalton was described in the script as '50s, stunningly handsome'. When Peter and Sarah Jane took Luke out with them for a meal, the stage directions noted that they went to 'Jubilee Pizza or similar, nothing flashy'; Jubilee Pizza was a company created for, but not seen in, the 2005 *Doctor Who* episode *Dalek*, and then featured regularly on *Torchwood*. For his latest appearance, the Trickster was described as being dressed in 'dazzling white' rather than his usual dark robes. When the guests and then the bride and

groom vanished, the stage directions read 'The air ripples, quakes and shudders (in exactly the same way as it did in the previous Trickster stories – see Alan being taken 'out of time' in Series 1:7 and Clyde and Rani being shunted 'sideways' in Series 2:9.)' in reference to *Whatever Happened to Sarah Jane?* Part One and *The Temptation of Sarah Jane Smith* Part One.

The timeframe of the adventure spanned a couple of weeks, starting on Day 1 with Sarah Jane setting off at 1745, being watched kissing Peter at 1827 and discovering she had been followed at 2125. Day 2 was then 'Three Days Later' ('One

Week Later' in the script) and kicked off with the arrival of the mail van at 1220, Travest Prolong bursting out to cause chaos at 1225, and Sarah Jane getting her 'urgent call' at 1305. Day 3 was then 'Two days later' with Clyde and Rani discussing Peter at 1320 and breaking in to his house at 1350, while at 1355 Peter proposed to Sarah Jane. The bride-to-be told her friends her good news at 1435 and declared that she was closing the attic. The wedding itself was then at the end of the following week ('Two weeks later') on Day 4: the guests arrived at Gerrard House from 1512 and the Doctor attempted to stop the ceremony at 1521. The bulk of the narrative was then set in the two seconds of 1523 occupied by the Doctor (1523:23) and Sarah Jane (1523:24). After the Trickster was defeated, the Doctor landed the TARDIS in the attic at 1645 and departed again three minutes later. In the script, it was specified that Peter had died six months before the events of the adventure. Furthermore, the concluding scenes in the attic when the Doctor returned were originally written to take place the day after the abortive wedding.



Above: Sarah Jane is distraught as she realises that she's been deceived by Peter, who is an agent of the evil Trickster; **Above:** Peter has a terrible secret – he should be dead...



The Wedding of Sarah Jane Smith



recorded showing the arrival of the guests and the bride, after which the scenes of the wedding being cancelled in the ballroom were taped, along with a flash-forward planned to show Peter and Sarah Jane happily watching television together in their married future. Meanwhile, a second unit recorded plate shots of Coleman Court Manor to show the hotel vanishing in white light and later reappearing. That evening, David Tennant travelled to London to record the Christmas edition of BBC One's comedy panel game *QI* at London Studios, before returning the next day.

Elisabeth Sladen was not present for recording on the extended day of Friday 29 May, but the camera crew of BBC Three's *Doctor Who Confidential* was present to capture David Tennant's final day playing the Doctor. The material scheduled for recording was set in the hotel reception, and the

looped playback of horse racing – supplied by the South West Film and Television Archive in Plymouth – was relayed to the television set. David concluded his tenure as the Doctor by hurrying the youngsters after him to the upper level: "You two – with me! Spit-spot!" Daniel also recorded the latest *Video Diary* for the website on David Tennant's final day; during this David interviewed Daniel and asked who his favourite guest star on the series so far was ("David Tennant – cos he's paid me!") as well as chatting to Tommy. At the end of the week, the young cast members were presented with a photograph of them on the TARDIS set with David taken a few days earlier.

Following a day off, recording on Block Three resumed on Sunday 31 May. Assembling in Llandaff, the scenes of Peter's home at 120 Christchurch Walk, London W4 were recorded at

a house on Palace Road in the residential area of Llandaff, with the BBC team disrupting the locals as little as possible. The hallway scenes were taped first, with Abbi Collins supervising stunt performer Gordon Seed when he doubled Nigel Havers for Peter's fatal fall. Following this, the crew moved on to Mulberry Street Restaurant on the High Street of Llandaff, first of all recording the exteriors of the premises as the youngsters kept tabs on Sarah Jane, and then taping the more intimate interior material featuring Peter and Elisabeth, with Luke later joining them for a pizza.

Connections



world which she had visited in *Planet of the Spiders*.

Peter's existence was being sustained by the Trickster, whom Sarah Jane had faced before in *Whatever Happened to Sarah Jane?* and *The Temptation of Sarah Jane Smith*, as well as being referenced by the Doctor in *Turn Left*; Sarah Jane referred to the Trickster using her past and her parents against her when talking to Peter.

The Doctor was delighted to meet Luke in the flesh, having previously seen him via the TARDIS monitor in *The Stolen Earth/Journey's End*; the pair referred to the events of saving Earth in later dialogue. The Doctor was also overjoyed to be reunited with Kg whom he had last encountered in *School Reunion* (2006). When leading the gang around the hotel, the Doctor used his French catchphrase "Allons-y!" as established in *Army of Ghosts* (2006). The Doctor revealed that the Trickster was one of the Pantheon of Discord, which had been referred to in omitted dialogue in early draft scripts for *The Temptation of Sarah Jane Smith*; he also

indicated that he had fought the Trickster's servants, such as the Time Beetle in *Turn Left*.

Rani informed the Doctor that these days Sarah Jane liked to be called "Sarah Jane" whereas the Doctor had always to call her simply "Sarah". When the Trickster described the Doctor as being like "fire and ice", he was echoing the words of Timothy from *The Family of Blood* (2007). The Trickster commented that the Doctor had once held the Key to Time in his hands, referring to the final episode of the 1979 serial *The Armageddon Factor*; he then went on to tell the Doctor that "the Gate is waiting for you?", foreshadowing the Doctor's encounter with the Immortality Gate in *The End of Time*.

Clyde became saturated with artron energy which was now defined as TARDIS energy; this was first mentioned in *The Deadly Assassin* (1976) and later revealed to be present in residual levels on those who had travelled in time such as Martha Jones in the *Torchwood* episode *Reset* (2008) and Sarah Jane in *Enemy of the Bane*. Luke commented on the transcendental dimensions of the TARDIS using terminology established in *The Robots of Death* (1977). Sarah Jane reminded her young friends that they had been "grounded" on Earth by the Judoon in *Prisoner of the Judoon*, and when the Doctor said goodbye, he told Sarah Jane not to forget him, echoing his farewell to her at the end of *The Hand of Fear*. The Doctor promised Sarah Jane that he would see her again – as he did in *The End of Time Part Two*.

Thinking back to occasions such as *The Temptation of Sarah Jane Smith*, Luke told his mum, "When you've kept something secret before it's always been a disaster." Sarah Jane recalled her travels aboard the TARDIS with the Doctor in *Doctor Who* from *The Time Warrior* (1973/4) to *The Hand of Fear* (1976) while Luke remembered his creation in *Invasion of the Bane*. The alien which Sarah Jane had purchased on eBay was described in the script as 'Travast Polong from Series 2 ep 8 – ie *The Mark of the Berserker* (2008). Clyde commented that Sarah Jane had inherited money from her aunt, this being Lavinia Smith, the virologist, first mentioned in *The Time Warrior* and featured in the Kg and Company episode *A Girl's Best Friend* (1981).

Luke referred to a message of best wishes from their old friend Maria Jackson, while

Clyde remarked that Sarah Jane's oldest friend the Brigadier was unfortunately in Peru; this was Brigadier Sir Alistair Lethbridge-Stewart whom Sarah Jane had worked with at UNIT during her time with the Doctor, and who had been featured in *Enemy of the Bane* while his visits to Peru had first been mentioned in the *Doctor Who* episode *The Poison Sky* (2008). Luke made a comment about Clyde's dad "turning out bad" in reference to Paul's abandonment of his family which formed the core of *The Mark of the Berserker*. One guest at the wedding was one of Sarah Jane's former editors, Clarissa; Sarah Jane's previous editors at *Metropolitan* magazine had included Percy in *Planet of the Spiders* and Clorinda in the radio serial *The Paradise of Death* (1996). When Sarah Jane speculated on where to send the Doctor's wedding invitation, she name-checked Metebelis Three, the



Top: The Trickster – he exists to wreak havoc! **Above 1:** Travast Polong; **Above 2:** Planet of the Spiders; **Above 3:** The Temptation of Sarah Jane Smith.



• **Opposite page left:** There's been a dimensional shift... and there's nothing outside the building!

• **Opposite page centre 1:** The Doctor waits for the TARDIS.

• **Opposite page centre 2:** Sarah Jane searches for the Doctor.

• **Opposite page right:** Peter fell down the stairs... but did he die?

• **Left:** Recording the scene where the Doctor tries to pull Clyde into the TARDIS.

• **Below:** Clyde gets zapped with pure Artron energy – TARDIS power!

“It’s a story where the Doctor gets involved... Half-Doctor Who, Half-Sarah Jane.” Russell T Davies



Only Elisabeth, Nigel and Paul were required for Monday 1 June which found the team recording the ballroom sequences for Episode 6 back at Coleman Court Manor. Now that David Tennant had departed for Hamlet, Colum Sanson Regan acted as the stand-in for the Doctor as he had done on numerous episodes of *Doctor Who* such as *Journey's End*. Recording concluded at the same venue on Tuesday 2, with Daniel joining the cast and Paul not requiring his Trickster prosthetic since he would only be recorded from the back. The defeat of the Trickster was completed, along with Sarah Jane removing her ring and attempting to flee. Plate shots of the empty ballroom were then recorded while the reception scenes were rehearsed, again with Colum standing in for David Tennant in plate shots required for post-production effects. Finally, the scene in which Peter proposed to Sarah Jane was recorded in the hotel restaurant, with black-outs erected across the windows to simulate night, and Helen Irving performed pick-up shots of the ring on Sarah Jane's finger. The location venue received a visit from Sam Watts, the series composer. In the meantime, Sara Nathan's *Dr Who's* three *I dos* appeared in *The Sun*, claiming that David Tennant's Doctor would be attending the wedding of Rose Tyler and his clone in the parallel universe, the marriage of Martha Jones and Mickey Smith, and also Sarah Jane's nuptials... only one of which proved to be true.

For the incidental score, as with elements of *The Temptation of Sarah Jane Smith*, Sam Watts hired the services of opera soprano Catherine Fish to record romantic vocals for Sarah Jane's big day. Multi-

Connections

Talking to Sarah Jane about toys, Peter recalled Ideal's game of physical dexterity Buck-a-roo! launched in 1970; in deleted dialogue, Sarah Jane also carried on to reminisce about the metal construction toy Meccano (first launched in 1901 and at its heyday in the 1950s) and hula hoops (which had been very popular during the late 1950s). Sarah Jane had located Travast Prolong on eBay, the online auction company which was founded in 1995, while a version of the controversial Google Street View – launched in 2007 – was used by Clyde and Rani to study Peter's home of 120 Christchurch Walk, W4. In Part Two, when the Doctor hurried the gang along and said, “Spit-spot!”, he was using the same phrase as

magical nanny Mary Poppins from the 1964 Disney children's film *Mary Poppins*. When the Trickster told Sarah Jane that “This place is nowhere. And it's forever,” he was quoting dialogue from the end of the final episode of the ATV/Central science fiction series *Sapphire & Steel* (1979-1982) in which the two time-travelling heroes were ensnared in a roadside café in the void of space.



Inset: The mag for Meccano fans; **Above 1:** Julie Andrews in *Mary Poppins*; **Above 2:** Joanna Lumley and David McCallum in *Sapphire and Steel*.



The Wedding of Sarah Jane Smith

Right: The TARDIS arrives in Bannerman Road!

Below: Clyde takes on the TARDIS with Artron energy!

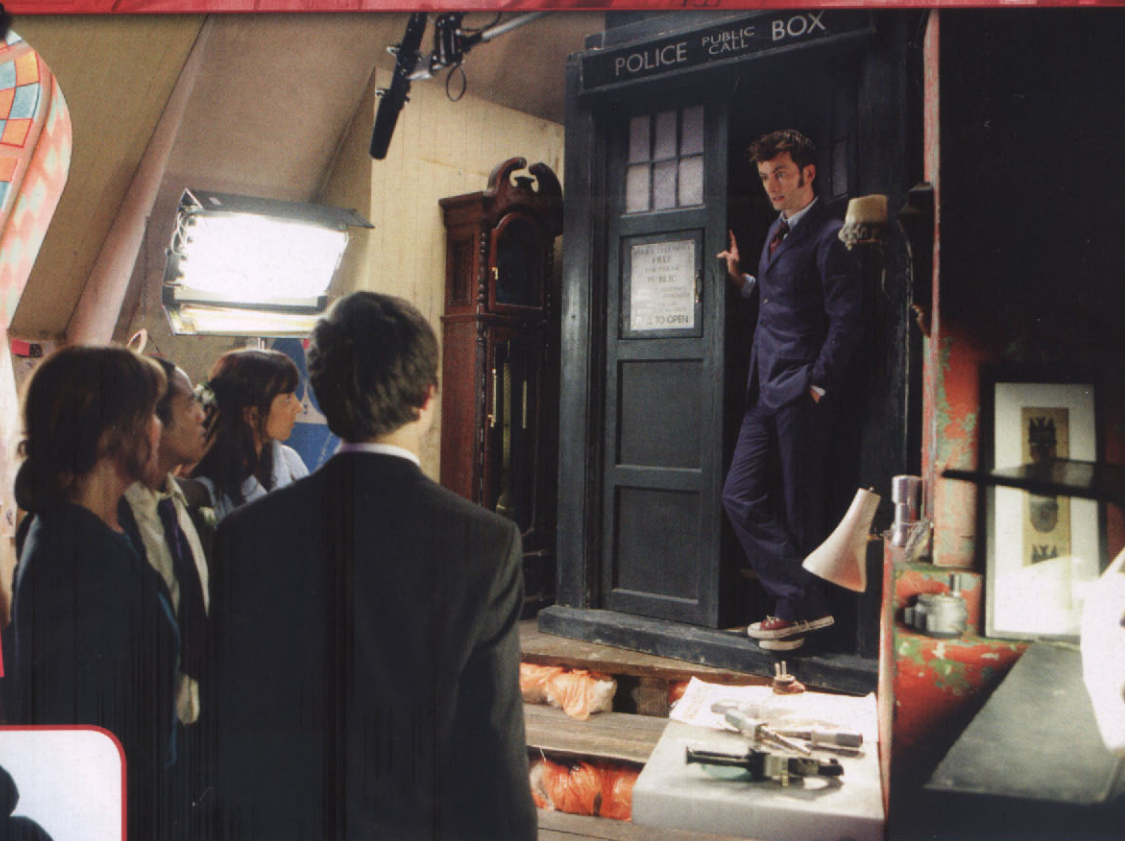
Opposite page left: The gang's all back, safe and sound.

Opposite page right: The TARDIS welcomes new visitors.

Opposite page centre 1: A sad Sarah Jane pets Kg.

Opposite page centre 2: The kids explore the TARDIS controls.

Opposite page centre 3: Sarah Jane says goodbye.



“I was more excited than I’ve ever been in my career. Children’s TV is very important.” Nigel Haver

Editing

In Part One, editing of the sequence with Sarah Jane and the gang trying to distract Peter when Travast Prolong got on the loose meant that some of Peter’s dialogue about old toys was dropped: “I thought [Buck-a-roo!] was the best thing in the world, you had to put stuff on its back and...” Sarah Jane then added, “Yes, it was great, wasn’t it, and then there was Meccano, of course, and hula hoops, and those dolls with the string thing...” Originally, when Sarah Jane talked of Peter’s flat in town, Peter was to be

shown standing alone in the empty living room at Christchurch Walk. In Part Two, when Clyde commented on the TARDIS being made of wood, the Doctor originally replied, “Outer plasmic shell! It only looks like wood, Clyde.” Another trim was Peter asking Sarah Jane, “Do you take me as your lawfully wedded husband?” and his bride stammering, “I... I...” One short scene in the hotel corridor was cut where Clyde and Rani were following the Doctor. “So you trained Sarah Jane, and Sarah Jane trained us!” commented Rani. “We’re like your grandchildren,” smiled Clyde. “Nothing like, actually...” began the Doctor – in reference to his granddaughter Susan

who travelled with him between the episodes *An Unearthly Child* (1963) and *Flashpoint* (1964).

The trio reached the far door of the corridor, and the Doctor announced, “She’s in here!” as they slammed through into the ballroom again. The end of the scene between Sarah Jane and Peter in which the bride told her groom that the Trickster wanted to stop her defending Earth was cut; originally, Sarah Jane explained, “He couldn’t do it any other way. So he used love.” “You’re so incredible, even more than I knew,” replied Peter. “You really mean it. You’ll sacrifice yourself, stay here forever.” “Wouldn’t anybody?” asked Sarah Jane. “I couldn’t do it,” replied Peter. “I’d take the offer and I’d forget. Because I would do anything to save you.” During the scene in the TARDIS, the full version of the Doctor’s speech to his friends ran, “Between you and me – and I am so naughty telling you this – in the future, they put up statues. Clyde Langer, Luke Smith, Rani Chandra, Maria Jackson, Sarah Jane Smith. And the others. Your story lives on, forever.”

tracking allowed cellist Rachel Brown and violinist Clare Jowett to form a string quartet for some specific music cues. Although the decision was taken not to use the themes established by Murray Gold for the Doctor in *Doctor Who*, there was still an attempt to make the score reminiscent of some of the musical styles present in the parent series.

The Radio Times promoted the Doctor’s appearance in the series heavily with a large photograph of the Doctor, the bridal Sarah Jane and Kg in the TARDIS in its article *The good TV guide for kids* in which Russell T Davies was one of the television luminaries expressing concern about maintaining the standards of children’s broadcasting. *The Sarah Jane Adventures* was cited as number one of ten picks for family viewing in the subsequent list, with David Tennant commenting, “If *The Sarah Jane Adventures* had existed when I was eight, and [Fourth Doctor] Tom Baker had come in for an episode, I would have thought that was the coolest thing on Earth!” Part One was also the Children’s Pick of the Day in the listings.

David Tennant and Elisabeth Sladen appeared together on the cover of *Total TV Guide* on Tuesday 20 October to promote the broadcast of *The Wedding of Sarah Jane Smith* on BBC One. A preview screening of *The Wedding of Sarah Jane Smith* was held at the Odeon Liverpool ONE cinema on Saturday 24 October. In addition to the first episode, some of the behind-the-scenes footage was shown. Tommy Knight, Daniel Anthony and Anjali Mohindra were present to chat about working alongside David



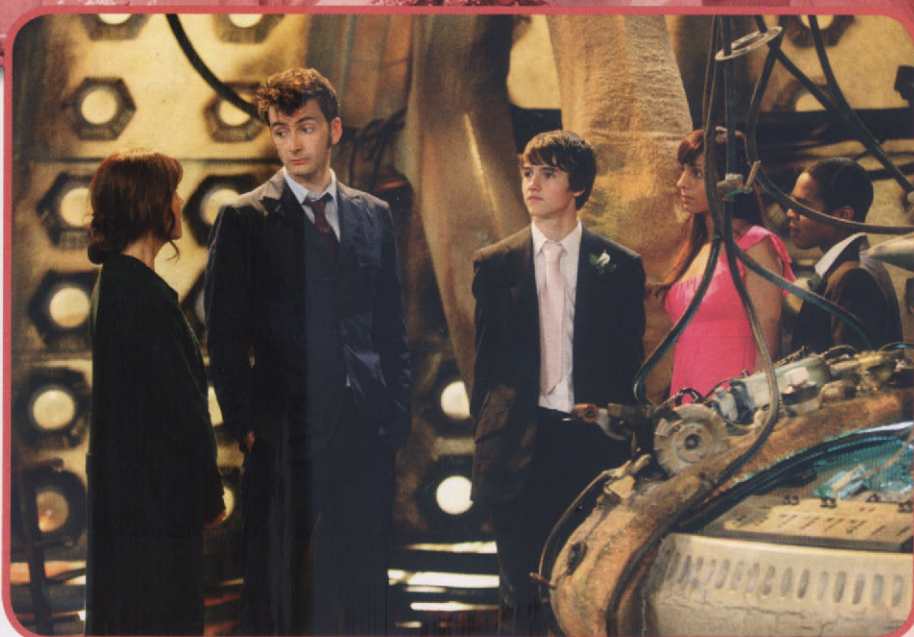


Tennant on the adventure, as well as their hopes that the Cybermen would feature in forthcoming editions of *The Sarah Jane Adventures*. A range of related activities were also staged at the Liverpool ONE shopping centre, with the replica of Mr Smith present along with Kg and some of the monsters such as the Judoon. The *Liverpool Echo* ran a report on the event the same day.

In the lead-up to the Doctor's appearance on *The Sarah Jane Adventures*, the CBBC channel began a major repeat run of the previous two series, airing 22 episodes from Sunday 25 October to Friday 30 October as part of the station's *Half Term of Horror* line-up. Monday 26 October 2009 saw guest star Nigel Havers discussing his appearance on *The Sarah Jane Adventures* while appearing on ITV's GMTV at 8.25am. "I was more excited than I've ever been in my career. It was fun to do. Children's TV is very important," commented the guest star, adding that the Trickster storyline was "really scary stuff"; a clip of the end of Part One with the Doctor's arrival was shown during the chat.

On Thursday 29 October, in Television Centre Studio 7 Russell T Davies and Elisabeth Sladen appeared live at 6pm on BBC One's *Breakfast* to promote the broadcast of *The Wedding of Sarah Jane Smith Part One* that afternoon. Clips from both instalments were screened, and – of the Doctor's appearance – Russell observed, "It's really what kids do in their own heads... They love crossovers like this." Interviewed on ITV's *The Alan Titchmarsh Show*, Nigel Havers again enthusiastically promoted the story and admitted that the storyline "scared the hell out of me... I wanted to play Doctor Who myself."

Daniel Anthony and Tommy Knight were guest CBBC presenters on Thursday 29 October



in the lead up to Part One of the serial, first of all joining Dan Clarkson and Jeff Turner from 9.30am to 12.30pm to look into spooky events in the CBBC offices when unfortunately, Dan and Jeff believed that the visitors were Luke and Clyde. Later on the duo joined up with Iain Stirling and his puppet canine sidekick Hacker T Dog from 3.25pm to 7pm, chatting to Hacker in his kennel and introducing a preview extract of the Doctor detecting Sarah's presence in Part Two; the two stars also answered questions submitted via e-mail and message boards. CBBC's *Newsround* also covered the appearance of the Doctor in *The Sarah Jane Adventures* that afternoon.

In association with the press launch of *The Waters of Mars* on Friday 30 October, David spoke on ITV's GMTV about his appearance on *The Sarah Jane Adventures* that afternoon, joking "I'm on everything!" At the press launch later that morning, David noted that his final day as the Doctor had in fact been his recording for *The Wedding of Sarah Jane Smith Part Two* to be screened that afternoon: "The last line I say as the Doctor is half way through the episode tonight, which is, 'You two – with me! Spit-spot!' They were the last words I uttered in this suit. So I guess it was robbed of any epic quality."

Meanwhile, Elisabeth Sladen had been a guest on Five's *The Wright Stuff* at 9.15am, featuring as one of the guest reviewers of the day's newspapers. Hailed as "the greatest Doctor Who companion of all time" by host Matthew Wright, Elisabeth was asked to comment on the issue 'Is spooky TV bad for

kids?' A clip from Part One showing the Doctor's arrival was also shown.

The ratings for *The Wedding of Sarah Jane Smith* on BBC One in the CBBC slot were exceptional – around one-and-a-half million viewers, far above the high standards already set by the previous two series. Following the broadcast of Part Two, BBC One carried an advert for the free downloads of mobile wallpaper from the series' website. Daniel Anthony's video diary was made available on the BBC website from Friday 30 October. The following day, the non-BBC spin-off series *K9* launched in the UK on the Disney XD channel.

Reinstating much of the edited material and adding a brief conversation via the internet between Clyde and the Brigadier, Gareth Roberts novelised his scripts for BBC Children's Books and these were published as *The Sarah Jane Adventures: The Wedding of Sarah Jane Smith* – complete with a photo section – on Thursday 5 November; concurrent with this, *The Sarah Jane Adventures Quiz Book* also went on sale from the same company. Saturday 7 November saw a repeat of both episodes of *The Wedding of Sarah Jane Smith* on the BBC HD channel at 4.40pm and 5.10pm.

On Christmas Day, *The Wedding of Sarah Jane Smith* was repeated on BBC One at 11.15am in the lead up to the début of *The End of Time Part One* at 6pm, and again at 1.40pm on BBC HD on New Year's Day 2010, this time as part of the themed programming prior to Part Two of the Doctor's final adventure in his Tenth incarnation. **DWM**

The WEDDING of SARAH JANE SMITH

BY PHIL FORD

CAST: Elisabeth Sladen *Sarah Jane Smith* with Tommy Knight *Luke Smith*, Daniel Anthony *Clyde*

Langer, Anjali Mohindra *Rani Chandra*, David Tennant *The Doctor*, Nigel Havers *Peter Dalton*, Mina Anwar *Gita*, Ace Bhatti *Hareesh*, Alexander Armstrong *Mr Smith*, John Leeson *Voice of Kg*, Paul Marc Davis *Trickster*, Zienia Merton *Registrar*.

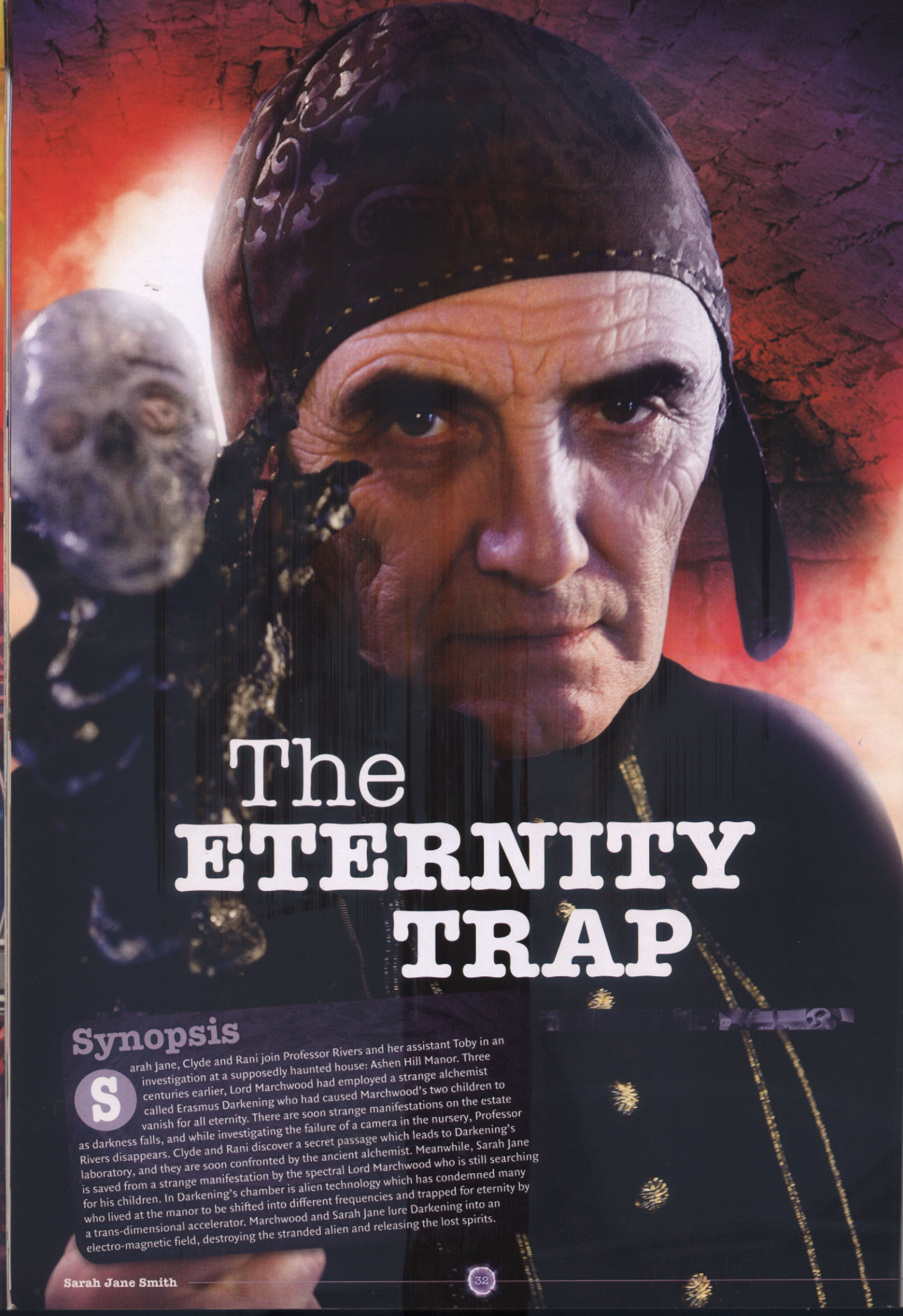
UNCREDITED: Claudio Laurini *Waiter*; Liz Parry, Dionne Glenn, Daniel Prosser, Richard Parry, Aimee Dewitt, Meryle Buxton, Miriam Akhtar, Tim Austin Brown, Mike Rogers *Customers*; Mark Whatley *Delivery Man*; Matthew Doman *Waiter*; Gwen Wright, Christopher Miller, Endaf Davies,

Simon Davey, Andrea Griffiths, Susan Cecil, Bethlehem Darlington Roberts, Ian Darlington Roberts, Darrell Heath *Customers*; Levi Crosdale *Usher*; Natalie Cuzner *Emma*; Diane Lukins *Clarissa*; Trevor Payne *Accountant*; Jimmy Mack, Claudia Blondeau, Peter Hanks, Gwen Jenkins, Andrew

Marchant, Christine Murphy, Frances Valaydon *Pillay Wedding Guests*; Chris Brinn *Bridal Car Driver*; Nick Rogers *Photographer*; Gordon Seed *Stunt Double for Peter Dalton*; Colum Sanson *Regan Double for the Doctor*; Helen Irving *Double for Sarah Jane Smith*; Christian Byard *Double for Luke Smith*.

FIRST BROADCAST (BBC One / BBC HD)

EPISODE	TRANSMITTED	TIME	DURATION	RATING	AI
<i>The Wedding of Sarah Jane Smith Part One</i>	29 October 2009	4.35pm-5pm	27'49"	1.59M	87
<i>The Wedding of Sarah Jane Smith Part Two</i>	30 October 2009	4.35pm-5pm	28'17"	1.47M	89



The ETERNITY TRAP

Synopsis

Sarah Jane, Clyde and Rani join Professor Rivers and her assistant Toby in an investigation at a supposedly haunted house: Ashen Hill Manor. Three centuries earlier, Lord Marchwood had employed a strange alchemist called Erasmus Darkening who had caused Marchwood's two children to vanish for all eternity. There are soon strange manifestations on the estate as darkness falls, and while investigating the failure of a camera in the nursery, Professor Rivers disappears. Clyde and Rani discover a secret passage which leads to Darkening's laboratory, and they are soon confronted by the ancient alchemist. Meanwhile, Sarah Jane is saved from a strange manifestation by the spectral Lord Marchwood who is still searching for his children. In Darkening's chamber is alien technology which has condemned many who lived at the manor to be shifted into different frequencies and trapped for eternity by a trans-dimensional accelerator. Marchwood and Sarah Jane lure Darkening into an electro-magnetic field, destroying the stranded alien and releasing the lost spirits.

Radio Times

Thu 5 Nov 09 Part One: Professor Rivers leads the gang to a haunted house.

Fri 6 Nov 09 Part Two: The gang discovers Erasmus Darkening's secrets.



started on *The Sarah Jane Adventures* wanting to do a haunted house story," recalled lead writer Phil Ford of when he had first joined the series on its initial run, "Then in the previous [2008] series I had talked to [producer] Nikki

[Wilson] about doing a haunted house story." The notion behind this was that a haunted house setting would be highly effective in terms of atmosphere, but also very economic to make since it would require only one major location and very little in the way of special effects; the scares would come from use of lighting and sound in the direction of the piece. The production team saw this as a creatively challenging project when it was discussed at the end of the second series. While a haunted house narrative was a new territory for the series to venture into, there would ultimately be offered a science-fiction rather than a paranormal explanation for the strange events which would unfold.

Phil's haunted house story was first planned as the third story of the series in November 2008 and had the additional requirements of both featuring Gita Chandra (but not Haresh) and having little involvement of both Sarah Jane and Luke; it would thus release Elisabeth Sladen for a mid-series break and give Tommy Knight time to focus on his academic studies. As it transpired the story moved to the fourth slot meaning that during the recording period, Tommy would be sitting exams for his

GCSEs and so needed to be completely released from the series for this one story. The entire tale would be set at the spooky venue of Ashen Hill Manor, and so there would be no attic scenes with Mr Smith (or K9 either, who in the original plan would not return to the format until the fifth story). Thus the resulting episodes would be made almost entirely on location. However, despite the loss of Luke, K9 and Mr Smith, a familiar face would be returning in the form of Professor Rivers from the Pharos Institute whom Phil had created for *The Lost Boy* (2007) and reused in his script for *The Day of the Clown* (2008).

There was one particular requirement which Phil had in mind from the outset. "Let's find a house!" he told Nikki Wilson, since he liked the idea of

writing a script around what was offered by a given location. However, at this juncture no location manager was available to source a suitable setting, and so Phil began his scripting process first after all.

Forming Episodes 7 and 8, Sarah Jane's ghost story would be made in Block Four with director Alice Troughton at the helm; the readthrough was staged along with that for Blocks Two and Six on Monday 27 April. Meanwhile, identifying a suitable venue for most of the location work proved tricky. The building appearing as Ashen Hill Manor had to be old enough to have existed in the post-Civil War period when the villain – Erasmus Darkening – would originally have been trapped. The team eventually settled on the estate of Dyffryn Gardens at St Nicholas in the Vale of Glamorgan. The country manor for the Cory family was constructed from 1893, with lavish gardens designed and landscaped between 1894 and 1909. Leased to Glamorgan County Council in 1939 as a botanic garden, the estate achieved Grade I status in the Cadw Register of landscapes. The BBC Wales team had previously used the house and grounds in the *Doctor Who* episodes *The Girl in the Fireplace* (2006) and *Forest of the Dead* (2008) as well as the *Torchwood* episode *Something Borrowed* (2008). This looked ideal from the outside, but the interior was not entirely what the production team had in mind when they spent a day looking around. As such, some interiors would



'Indistinct, more shape than features but with big, glowing inhuman eyes.' Shooting script

Shooting script



The pre-credits of Part One began – as indicated by the opening caption – at 'Ashen Hill Manor, 1665'. The main story was then set over a weekend during term time. The investigative team met Professor Rivers at Ashen Hill Manor at 1735 and went off to explore up the staircase at 1745. Clyde and Rani ventured outside at 1805, while the picnic was concluded after dark at 2008, prior to the professor's final checks at 2035. Rivers vanished at 2049, and the gang split up to find the source of the energy at 2135. Clyde and Rani searched the Red

Room at 2150, while Marchwood rescued Sarah Jane from the creature at 2204 and Darkening appeared to Clyde and Rani at 2213. The action was then continuous, with Clyde and Rani in the billiard room at 2239, Sarah Jane finding the ancient technology at 2245, Rani and Clyde trapped in the pavilion at 2301, through to Sarah Jane hatching a plan with Marchwood at 2325. Just after midnight at 0003,

Marchwood challenged Darkening who was vanquished by 0012. Sarah Jane deactivated the accelerator at 0645 and the group departed the manor at 0715.

Erasmus Darkening was described as 'skeletal, fifties, dressed in long robes' while Lord Marchwood was outlined as 'in his thirties, brooding', and his children were specified as 'Elizabeth (10) and Joseph (8)'. Toby Silverman was described as 'geeky, 20s'. As Clyde and Rani explored

the pavilion area, they heard 'the sound of an old radio being tuned, and then, clear as a bell, Glenn Miller playing'; this referred to the American swing bandleader who was a popular recording artist in the 1930s and early 1940s. The mysterious creature was described as 'indistinct, more shape than features but with big, glowing inhuman eyes.'





The Eternity Trap



be recorded at a different location, and Phil Ford also restructured parts of his script to accommodate what Dyffryn had to offer.

Preparation began on Wednesday 20 May, when pink revisions to the shooting script were issued; in Episode 7 these covered the gang entering Ashen Hill Manor at the end of the pre-credits, the team setting up their equipment, Clyde and Rani's investigation of the pavilion (which Phil Ford had originally



written a boat house prior to Dyffryn – which was not near any expanse of water – being selected), Rivers in the nursery (which was toned down as the team considered elements of this sequence to be too scary for a younger audience) and Clyde searching for a passage, while in Episode 8 the alterations applied to Sarah Jane being reunited with the youngsters, the encounter with the 'ghosts', the discussions about the father of Rivers' fellow investigator Toby, the challenge offered by Lord Marchwood to the evil Erasmus Darkening, and the aftermath of the story as the team departed.

Before shooting got underway, a photocall was conducted at 2pm on Monday 25 May for three of the guest cast. The first was Callum Blue, who was playing Lord Marchwood. Best known for his role as Mason in the US series *Dead Like Me*, Callum had also previously featured as a regular in *Smallville*, and in the second series of British comedy drama *Secret Diary*

of a *Call Girl*, alongside Billie Piper. He was joined by Amelia Clarkson and Rhys Gear as Marchwood's lost children Elizabeth and Joseph. All three posed for reference shots which could be used to create the portraits of them seen in the story. The morning of Thursday 28 May then found the crew out on a recce for the two main locations to be used on the serial: Dyffryn Gardens and Caerphilly Castle. Following this, blue revisions were made to both scripts, with minor changes throughout.

After a production meeting on the afternoon of Sunday 31 May, minor yellow revisions were made to both scripts, covering Sarah Jane encountering Elizabeth in Episode 7, plus the billiard room scene and the defeat of Darkening in Episode 8. Originally, there had been an elaborate gate-like structure at the foot of the staircase at Ashen Hill Manor which Sarah Jane and Marchwood used to ensnare Erasmus; this was however rewritten around the location to use the family crest on the floor and the sword, which it was felt gave a stronger visual image.

On the first day – Wednesday 3 June – recording at Dyffryn Gardens was scheduled from 7.30am to 6pm, with the house and grounds open to the public from 10am to 6pm. As such, the exteriors of the manor at day for both episodes were taped first; Sarah Jane's Nissan Figaro was seen, alongside the van belonging to the Pharos Institute – a vehicle which Floella Benjamin, who was returning to the series as Professor Rivers, had driving practice with at Upper Boat from 7am. The

Connections



Then solving the mystery of the missing screwdriver in Part One, Sarah Jane made reference to seventeenth-century English physicist Sir Isaac Newton who had formulated landmark theories about gravity. After the tolling of the bells, Rani compared the sound to "Quasimodo on a joy ride," referring to the hunchbacked bell ringer of Victor Hugo's 1831 novel *The Hunchback of Notre Dame*. Clyde made a reference to Castle Dracula, the home of the vampiric title character of Bram Stoker's 1897 novel *Dracula*. When Clyde declared "I ain't afraid of no ghost," he was quoting part of the lyrics for the theme to the 1984 comedy film *Ghostbusters*.

Professor Rivers believed that Clyde and Rani experienced a "stone tape manifestation" which Sarah Jane explained was "the theory that events can be recorded on physical matter – normally stone – and then, under certain circumstances, they get played back"; this hypothesis had been around for some time before it was given a popular name in the 1972 BBC1 play *The Stone Tape* by Nigel Kneale. The musical mobile in the nursery played



the English nursery rhyme *Twinkle Twinkle Little Star* based on Jane Taylor's nineteenth-century poem *The Star*; the child's voice then sang the nineteenth-century nursery rhyme *Ring a-ring o' roses*. When the secret wall panel opened and Rani commented "Now that's magic" she was using one of the catchphrases of popular magician Paul Daniels. When Clyde walked into a cobweb, Rani laughed "Yeah. Very Spider-Man" with reference to the popular Marvel Comics superhero who debuted in 1962 and was then also well known for a series of cinema films.

Finding Erasmus' room, Clyde compared this to Transylvania – the area of Romania associated with the character of Dracula – and then described it as "Hogwarts Tim Burton Style... Harry Potter Has A Close Shave Off Sweeney Todd"; these comparisons related to the school of witchcraft and wizardry featured in JK Rowling's successful series of children's novels about young wizard Harry Potter, the American film director of dark fantasy



movies such as *Beetlejuice* and *Corpse Bride*, plus the fictional character of murderous barber Sweeney Todd which originated in 1846... and was turned into a 2007 musical movie by Burton as *Sweeney Todd: The Demon Barber of Fleet Street*.

In Part Two, Rani commented on the situation being "worse than *The Sixth Sense*" in reference to the 1999 horror film about a boy who could see dead people. Clyde again referred to *Ghostbusters* when telling Darkening "We've come to bust you!" whereupon Rani referred to the proton packs wielded by Peter Venkman and his associates. "Not exactly the Alamo," commented Clyde as he and Rani barricaded the pavilion; Rani reminded him that the result of the 1836 battle was that Mexican troops over-ran the Alamo Mission defended by Texan settlers and adventurers, killing all bar two of the Texans at the mission. When Sarah Jane commented that energy could neither be created nor destroyed, only changed, she was citing the law of conservation of energy.



Top 1: Sir Isaac Newton; **Top 2:** Quasimodo; **Top 3:** Dracula; **Bottom 1:** The Stone Tape; **Bottom 2:** Tim Burton's Sweeney Todd; **Bottom 3:** The 1984 movie Ghostbusters.



• **Opposite page left:** Lord Marchwood (Callum Blue) searches for his missing children.

• **Opposite page centre:** Sarah Jane and Toby Silverman (Adam Gillen) detect paranormal activity at Ashen Hill Manor.

• **Left:** Sarah Jane Smith – she ain't afraid of no ghosts!

• **Below:** There's a spooky light coming from behind that door...

• **Opposite page inset:** Professor Rivers (Floella Benjamin).

• **Below inset:** Toby attempts to contact the spirit world.

“We were actually filming in a haunted place and I don't believe in that stuff...” Anjli Mohindra



sequences of the investigators entering the hall were taped next, by which time the main panelled room where the Pharos team were based had been blacked out for the night-time sequences, such as the return of Professor Rivers. Also joining the cast for the start of recording was Adam Gillen as Toby Silverman.

At Dyffryn on Thursday 4, recording ran from 8am to 7pm, starting with sequences of Clyde and Rani checking the grounds outside, and continuing with scenes inside on the staircase and in the panelled room, with the Professor and Toby not hearing the bell tolling. Meanwhile, a second camera unit had set up and recorded a locked-off shot of the Marchwood family for the window shots; this was carefully scheduled around the hours that young performers Amelia Clarkson and Rhys Gear were allowed to work. The main unit then continued with night-time scenes in the blacked out staircase, gallery and corridors featuring Clyde and Rani on the run, and then of the gang entering and leaving the nursery, and of Marchwood searching the house.

There was no recording scheduled for Friday 5 June. Then on Saturday 6 June, two events were staged where viewers could meet cast and crew members of *The Sarah Jane Adventures*; at the Utopia event in the Cockpit Theatre in London, writer Joseph Lidster and composer Sam Watts were present along with former regular cast members Juliet Cowan and Joseph Millson who had played Alan and Chrissie Jackson in the first two series, while at Stansted Primary School, Tommy Knight was signing to raise money for charity.

Elisabeth Sladen was not required at Dyffryn on Monday 8 June, with Daniel Anthony, Anjli

Connections

Professor Rivers and the Pharos Institute were previously featured in *The Lost Boy* and *The Day of the Clown*; however, the professor's first name which had been defined as Jane in the script for *The Lost Boy* (but not on screen) was now given as Celeste (“I’d forgotten she had a first name,” chuckled Phil Ford). Clyde recalled when Luke had found a secret passage at St Agnes Abbey in *Eye of the Gorgon* (2007), and also noted that the Doctor – whom he had met in *The*

Wedding of Sarah Jane Smith – was an alien who looked human; in deleted dialogue, Sarah Jane also referred to the Doctor when speaking to Toby. The EMF meter which Toby used was manufactured by Magpie, a company derived from the 1950s electrical firm seen in the Doctor Who story *The Idiot's Lantern* (2006) whose logo appeared on much equipment in the series and its spin-offs.



Above left: Professor Rivers and Sarah Jane at the Pharos Institute;



Above right: Mr Magpie's van, as seen in *The Idiot's Lantern*.



Right: Lord Marchwood and Sarah Jane set a trap for Erasmus Darkening.

Below: Darkening (Donald Sumpter) plans to make himself immortal. To live forever – never die!

Bottom 1: Rani and Clyde explore the grounds of Ashen Hill Manor...

Bottom 2: ... and eventually, they find themselves in the alchemist's secret chamber...

Bottom 3: ... only to discover that the wicked Erasmus Darkness is still alive!



“One of my favourite scenes in the entire series is Rani and Clyde in the boat house.”

Phil Ford

Mohindra and Callum Blue joined by Donald Sumpter who played Erasmus; Donald had previously featured in *Doctor Who* as Enrico Casali in *The Wheel in Space* (1968) and Commander Ridgeway in *The Sea Devils* (1972) and his other notable television appearances had included *The Brack Report* and *Bombay Blue*. With the story largely set after dark, the week was scheduled as a run of night shoots. The pavilion sequences for Part One were taped first in the afternoon from 1pm, after which a blackout was erected to simulate night-time for the interior material with Clyde and Rani in Part Two; finally, after night had fallen, the Part Two exteriors of the pavilion were taped through to midnight. Talking to the BBC Press Office, Anjali admitted that this was one of the few shoots on which she had been a little scared since Dyffryn was apparently haunted by the spirit of the seventeenth-century navigator and naval officer Admiral Sir Thomas Button: “We were actually filming in a haunted place and I don’t believe in that stuff at all. I think there’s always a scientific explanation for everything, but

there were so many sightings that when we came to do scenes when we were running away from stuff you think, ‘There might actually be something here.’ Acting does get fused with reality.”

Tuesday 9 June covered work on the nursery scenes from 3pm to 2am, with the relevant interior room blacked out. Once night had fallen, further exteriors were recorded with Rani and Clyde at the front door, the establishing 1665 camera shots for Part One and the light blazing out of the manor in Part Two. Before recording from 2pm to 1am on Wednesday 10, Callum Blue had an early call so that stunt arranger Crispin Layfield could rehearse his use of a sword, while Floella Benjamin recorded the voiceovers delivered by Professor Rivers at lunchtime. In the afternoon, scenes in the mirror room were recorded first, including the appearance of the children which was scheduled carefully again around Amelia and Rhys’ working hours. The blackout on the mirror room was then de-rigged while the shot of the professor being hit by a lamp

in the Red Room was taped. After darkness, the outdoor scenes of Marchwood rescuing Sarah Jane, and Clyde and Rani finding themselves locked out were recorded through the night.

Recording from 1pm to midnight on Thursday 11 June began without the regular cast who had originally been scheduled for a readthrough for Episodes 9 and 10 at Upper Boat. For the sixth day of recording, location work shifted to the thirteenth-century edifice of Caerphilly Castle which had been used for prison sequences in the *Doctor Who* story *The End of Time* two months earlier. The castle was open to the public through to 5pm, and writer Phil Ford was present for the night’s work. Recording began in the gatehouse with the pre-credit sequence in Erasmus’ secret chamber in Part One and then Marchwood advancing on Darkening in Part Two. Meanwhile, a second unit camera was ready to record shots of Darkening’s face for the monitor screens and of the Marchwood family at the window while the secret chamber was aged for the present day scenes by the art department. Daniel and Anjali arrived to record the cliffhanger bridging the two episodes, and were later joined by Elisabeth for the sequence where Sarah Jane discovered the ancient technology. Recording in the blacked-out secret chamber then continued from noon to 11pm on Friday 12 with the material in which Sarah Jane revealed what had happened and later deactivated the accelerator. The week’s recording then concluded with the material in the passageways featuring Sarah Jane, Clyde and Rani. Green rewrites for Episode 7 were issued on Friday 12 covering Toby and Sarah Jane discussing their belief in ghosts.



Editing



At the start of Part One, Professor Rivers' opening voiceover about Lord Marchwood originally noted that he was "a man whose family's wealth had been ravaged by Cromwell's Civil War." After explaining about his interest in the effects of meta-normal energies, Toby originally added, "Preferably within contained environments." When Sarah Jane asked the young man what his physicist father thought of his son dabbling in paranormal, Toby evasively replied, "You know, just because there are things we can't see and touch, it doesn't mean they aren't there. The universe has a lot of secrets." "Oh, believe me, I know," agreed Sarah Jane. "Hold on, you're a scientist," said Rani, "You're not supposed to believe in ghosts." When Professor Rivers commented that the house had a long history of psychic

activity, she originally added, "The legend of Erasmus Darkening is just the tip of the iceberg." Other dialogue originally had Rivers telling the group, "Don't worry. A house like this will always engender new tales to chill the blood. I'm largely inclined to believe that it's nothing more than that." "Largely?" exclaimed Rani. In Part Two, Clyde's explanation of what he and Rani discovered was cut: "We found Darkening's lab. And, from the look of what we saw, he was more than a magician making gold out of lead." After Lord Marchwood explained that the creature needed time to reassemble, he originally added, "I will escort you to your carriages. You will be safe with me." After Marchwood had told the investigators that he was responsible for the curse of Erasmus, he added, "You must leave now, while you can! I implore you." "Not without our friend," replied Sarah Jane, "I will find

a way to help her. To help you and your children." "Are you a sorceress, my lady?" asked the spectral Lord, his hand going to the hilt of his sword. "There's no such thing as sorcery," replied the journalist, "And I don't believe in ghosts, either." After Clyde assured Elizabeth and Joseph that their father was safe, Mr Scriven said, "I don't know if you can help any of us. But, if you can, you must put a stop to what's happening in this house. Burn it to the ground, if you have to." After Darkening asked what treachery Marchwood was launching against him, he declared: "I banish thee back to the ether!" Following Toby's comment that the gang's actions were not entirely wise, Rani turned on him and declared, "Aliens are like bullies at school. You have to stand up to them." "No," contradicted the young Pharos investigator, "What we have here is not an alien. What we have here is a Magi of the Dark Arts who, even having passed on, remains sufficiently powerful to tap into the latent psychic energy of this house." "Toby, tonight is not the night you prove yourself to your father," insisted Sarah Jane, "This is not supernatural. There is a scientific reason for what's happening here..." "It just might not be science from Earth," explained

Clyde. "Whatever it is, we're going to find it," announced Sarah Jane. Upon seeing the accelerator and realising that Erasmus was trying to get home, Sarah Jane added, "Using the properties of the granite beneath it." "The electro-magnetic charge that lit up my EMF meter?" asked Toby, "But how could something like that work?" "I'm no scientist, Toby. But I have a very old friend who is..." replied Sarah Jane. Later on, after Sarah Jane explained to Toby that she was nobody special, she added "But there are amazing things in this world - this universe - things that your father would never believe. But if you look in the right places, you'll find them." "Well, this is pretty amazing," said Toby, looking at the accelerator, "I think I'm beginning to see what you mean."

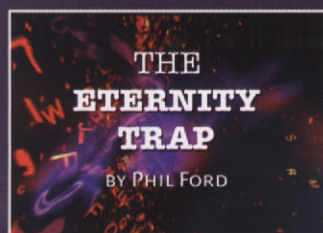


Top: Lord Marchwood is instrumental in the defeat of the man who took his children from him; **Above:** Erasmus Darkening is more than just a mere magician...

After the weekend, the crew reassembled for another four days back at Dyffryn Gardens. Work from 10am to 9pm on Monday 15 June included the recording of voiceover material from Donald Sumpter and Callum Blue, make-up tests for the 'ghosts' who would be hired for the following day, and a costume fitting for Tony Boncza who was playing Mr Scriven. The staircase, panelled room and entrance hall had been blacked out for night-time sequence, starting with Sarah Jane encountering Toby on the stairs, and continuing with Rivers and Toby running final checks in the panelled room. In the hallway, Sarah Jane was seen looking for Clyde and Rani, while Marchwood searched for his children in the pre-credits. Recording concluded with Crispin Layfield supervising the Marchwood-Darkening confrontation in the hall in Part Two. The following day, the shooting schedule from 9am to 8pm was designed to cover scenes in the entrance hall such as the team splitting up to find the energy source and Marchwood fading away, plus the main sequence of Sarah Jane's party encountering Mr

Scriven and all those who had previously 'vanished' on the staircase. Dyffryn Gardens was again open to the public for the last two days of recording. On Wednesday 17, work from 8am to 7pm included Toby's dialogue for the nursery scenes and the completion of all the remaining scenes in the blacked out panelled room. The plan was to start on Part Two so that the remaining scenes with Amelia and Rhys could be cleared by 7pm, and then to double back for earlier scenes of Part One such as the Professor vanishing. Recording on Block Four then concluded on Thursday 18 June with only the three regular cast members working from 8am to 7pm. The scenes in the blacked out billiard room were taped first, with producer Nikki Wilson helming a second unit to record split-screen visual effects shots of Darkening's defeat in the entrance hall; for this third assistant director Will Cummins stood in for Darkening. The scenes in the Red Room were then taped in tandem, concluding with Sarah Jane reading up on the manor's history.

Because of the unnerving nature of the narrative and some of the visuals, Sam Watts' score for *The Eternity Trap* had to be carefully constructed so that it emulated the feel of a classic 1970s horror movie, but held back from presenting something too unsettling for the target audience; the key figure for the style of many of these cues was Darkening who was felt to emulate a classic 1970s Doctor Who villain. One other musical element was the period music heard by Rani and Clyde at the boathouse. During editing, a temporary music track was applied in the form of *Midnight, the Stars and You* a 1932 song by Jimmy Campbell, Reginald Connelly and Harry Woods performed on a 1934 recording by Al Bowlly with Ray Noble and his orchestra; Phil Ford was delighted by this since the song had previously been used to great effect in one of his favourite films, the 1980 psychological horror *The Shining*. "Possibly my favourite episode," commented Phil Ford, adding that of all his work on *The Sarah Jane Adventures*, "One of my favourite scenes in the entire series is Rani and Clyde in the boat house." **DWM**



CAST: Elisabeth Sladen Sarah Jane Smith with Daniel Anthony Clyde Langer, Anjali Mohindra Rani Chandra, Floella Benjamin Professor Rivers, Donald Sumpter Erasmus Darkening, Callum Blue Lord Marchwood, Adam Gillen Toby Silverman, Amelia Clarkson Elizabeth Marchwood, Rhys Gear Joseph Marchwood, Tony Boncza Mr Scriven [2].

UNCREDITED: Samantha Hunt, Jolene Roberts 1600s Peasants; John Hutch 18th Century Man; Lauren

Brown 18th Century Woman; Mollie Evans, Carly Whelphy 1920s Flappers; Mandy Floodpage, Phillippa Burt Victorian Women; Mark Gregory 1920s Man in Tails; Steve Whaites, Matthew Lias 1940s Army/RAF; Richard Knott 1950s Glam Man; Melanie Hill

1950s Glam Woman; Tracy Challenor 1980s Woman; Asha Cecil, Lucy Page 1940s Teen Girl; Dan Miles 1940s Teen Boy; Annabel Williams 1980s Girl; Max Harlow 1980s Boy; Will Cummins Double for Erasmus Darkening; Helen Irving Double for Sarah Jane Smith.

FIRST BROADCAST (BBC ONE / BBC HD)

EPISODE	TRANSMITTED	TIME	DURATION	RATING	AI
The Eternity Trap Part One	5 November 2009	4:35pm-5pm	28'07"	1.14M	86
The Eternity Trap Part Two	6 November 2009	4:35pm-5pm	28'15"	0.93M	86

A woman with long, dark, curly hair, wearing a dark blue Renaissance-style dress with a lace collar and a black veil, is holding a handgun. She is looking directly at the camera with a serious expression. The background is a warm, orange-toned wall with a red curtain.

MONA LISA'S REVENGE

Synopsis

One of Clyde's pictures has won a competition, and he and his class are allowed to be the first visitors to see the famous Mona Lisa painting when it goes on display at the International Gallery. Curator Lionel Harding is obsessed by the portrait, and Luke and Rani decide to investigate further, and news coverage attracts Sarah Jane to the scene. The Mona Lisa traps the police and staff in other paintings, and soon Sarah Jane too is ensnared. The paint used by Leonardo da Vinci to create the Mona Lisa was impregnated with elements of a sentient rock that had fallen to Earth, and now Lisa wants to release her 'brother', a figure in another painting called The Abomination, which is kept locked in a vault. Luke – upset over a recent row with his mum – sets a trap for the alien images with the help of Clyde's artistic talents, bringing a sketch of Kg to life to defeat the deadly siblings and release those trapped in the paintings.

Radio Times

Thu 12 Nov 09 Part One: The Mona Lisa comes to life.

Fri 13 Nov 09 Part Two: With Sarah Jane trapped, everything depends on Clyde as Mona Lisa vows to release her brother.

Brian Dooley was a new writer who was invited to submit scripts for the third series of *The Sarah Jane Adventures*. Brian was born in Liverpool, and as a writer and an actor had created and appeared in the BBC sitcom *The Smoking Room* in 2004. His previous connection with *Doctor Who* had been a short story entitled *The Glam Strategy* in the 2007 Big Finish Books anthology *Doctor Who Short Trips: Snapshots* (edited by Sarah Jane Adventures writer Joseph Lidster), and he had also written for television series such as *Monkey Dust* and the successful BBC Three fantasy drama *Being Human*. The storyline assigned to Brian in November 2008 featured artwork coming to life, with an additional requirement that the story should focus on Luke, Clyde and Rani rather than Sarah Jane Smith herself. It was originally intended as the third adventure of the series, prior to the return of K9 in the fifth adventure.

Brian developed several drafts of his scripts for a story about the famous sixteenth-century painting *La Gioconda* – aka the *Mona Lisa* – coming to life in an art gallery. This was fundamentally the same story and idea which appeared on screen with various differences; there were other famous paintings which also came to life, such as John William Waterhouse's 1888 painting, *The Lady of Shalott*, who would be embodied as Mona Lisa's gun-toting henchwoman. When lead writer and co-producer Phil Ford made changes to the



scripts, it was agreed by all parties that Phil, rather than Brian, would take the credit on the finished programmes. "I was reluctant to take full credit as much of the story's effectiveness was down to Brian's work on the episodes," recalled Phil. Because of the rescheduling, the revised scripts would become Episodes 9 and 10 of the new series, and be made in Block Five by director Joss Agnew.

Rather than schedule a further visit to Clinton Road in Penarth for the sequence of Luke arriving home in Episode 9, Joss Agnew opted to record this material with Tommy Knight as part of Block Three on Thursday 21 May. The shooting scripts for Episodes 9 and 10 were then formally issued on Thursday 4 June in advance of pre-production

commenting on Monday 8 June with a provisional start date of Thursday 18 June.

During pre-production, on the evening of Tuesday 9 June, Liza Sadovy – who was playing Miss Trupp – performed costume and make-up tests which would allow her character to be placed inside the *Mona Lisa*'s frame. The readthrough for the story was scheduled to have been held in an Upper Boat meeting room from 1pm on Thursday 11 June, but was ultimately dropped. Instead, Elisabeth Sladen, Daniel Anthony and Anjali Mohindra all departed for a night shoot with the Block Four crew. A recce for locations and a production meeting on Block Five was then held on Saturday 13 June. Following the readthrough, blue and yellow revisions for both scripts were issued on Monday 15 June; changes were minor and on the yellow drafts included Miss Trupp talking to the painting, Harding declaring the painting stolen, Clyde's remarks about never turning down freebies, the name of Phyllis' dating website, minor elements of Haresh outside the gallery, the Highwayman opening fire on the kids, and Luke emphasising

that Lisa could not bring a photograph to life.

Jeff Rawle and Suranne Jones – playing Mr Harding and Mona Lisa herself – had costume fittings on Thursday 18 June, the same day that Tommy Knight had a haircut to restore his image as Luke for when he resumed recording. Well-known



'... three foxy female soldiers from the future, all holding massive rifles.'

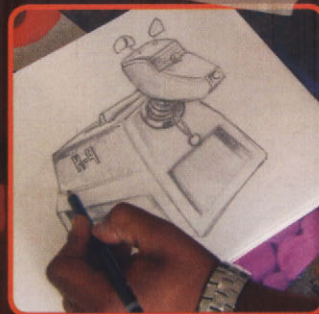
Shooting script

Shooting script



Curator Lionel Harding was described in the script as '50s, tweed jacket, bow tie' while his personal assistant Miss Phyllis Trupp was 'similar age, dowdy clothes, looking more at Mr Harding than at the painting. Totally in love with him.' Clyde's winning

piece was described as 'graphic art – three foxy female soldiers from the future, all holding massive rifles. A bit *Barbarella*-ish, Clyde's teenage hormones having run riot as he lovingly drew the curves, but there's some *Tank Girl* in there too. It's very good – much better than anything else in evidence'; this referred to the scantily clad space agent



heroine of the 1968 fantasy movie *Barbarella* (in turn based on a French comic strip of the 1960s) and also the punk-influenced comic strip *Tank Girl* which since 1988 presented tales from a post-apocalyptic Australia.

While the gang was sneaking around the International Gallery, at one point the stage directions noted that 'three heads pop round a corner, Clyde, Rani and Luke – one above another, like the *Three Stooges*'; this image made reference to the slapstick trio of vaudeville characters featured in comedy films from the 1920s. Later on, the *Mona Lisa* was described as 'toting the Sontaran blaster in more of a James Bond

pose' with reference to the iconic image of Ian Fleming's world-famous secret agent character as depicted in decades of successful action films. In the stage directions, the armed Highwayman was envisaged as moving 'like an 18th Century Terminator' in reference to the unstoppable, gun-packing cyborg first seen in the 1984 science-fiction movie *The Terminator*.

In terms of chronology, Haresh announced the class visit at 1505 on Day 1 with the *Mona Lisa* coming to life at 1510 and Sarah Jane arguing with Luke at 1626. The school party entered the exhibition at 0935 on Day 2 and was shown the *Mona Lisa* – now featuring Phyllis Trupp – at 1000. Sarah Jane watched the BBC News report at 1031 and Mr Smith researched Miss Trupp at 1047 prior to Sarah Jane's arrival at the International Gallery at 1054 and her encounter with Mona Lisa herself at 1110 which led to her incarceration in a painting at 1118. Mona Lisa attempted to leave the gallery at 1124. Rani read up on the Abomination at 1134. Clyde's party prepared to enter the vault at 1155. Luke bargained with Lisa at 1207 and the Abomination was defeated at 1215. Following this, Sarah Jane and Luke were reunited at 1225 while Trupp vented her feelings to Harding at 1235 as the adventure concluded.



Mona Lisa's Revenge



for sitcoms such as *Billy Liar* and *Drop the Dead Donkey*, Jeff Rawle had previously appeared in *Doctor Who* guesting as Plantagenet in *Frontios* (1984). Suranne Jones was best known for playing Karen McDonald in *Coronation Street* and had been the first choice for the role of the Mona Lisa when the script had been in development.

After his break during the production of *Block Four*, Tommy joined Daniel and Anjali on the first day of recording on *Block Five*, along with Ace Bhatti as Rani's father plus Jeff and Suranne; Christian Byard was also present to stand in for Tommy as required. Recording from 8am to 7pm on Friday 19 June was conducted at the Barry

Memorial Hall and Theatre on Gladstone Road in Barry; this was the location of the side gallery where Clyde's masterpiece was unveiled, the children were found by Mr Harding, and where the Mona Lisa introduced herself. As such, Elisabeth Sladen was not required on this day, and would not rejoin the crew until mid-week.

After the weekend, the BBC crew began work at the Welsh National Museum in Cathays Park, Cardiff, from 7am to 6pm. This has been visited by BBC teams on numerous occasions for *Doctor Who* and *Torchwood* since October 2004 when it had featured in *Dalek*; as with recording on *Planet of the Dead* during January 2009, the museum would again be transformed into The International Gallery

as seen in the *Doctor Who* Easter 2009 Special. Ian Smith and Luke Baker from BBC Interactive were present to chat to the young regular cast about behind-the-scenes features planned for the BBC website, and Liza Sadovy joined the cast. Once scenes in the gallery corridor had been recorded, the crew relocated for scenes of the Park Vale staff leading their charges into the exhibition, and the final recording of the day was Lizo Mzimba's cameo as the BBC News Entertainment Correspondent delivered his report on the Mona Lisa incident. A keen fan of *Doctor Who*, Lizo had long wanted a cameo in one of the adventures and had forged close ties with the team in Cardiff since his days as a CBBC reporter.

Work from 7am to 6pm the following day saw regular movement expert and monster performer



Connections



The narrative of the story was built around the world-famous oil portrait the Mona Lisa – also known as *La Gioconda* – painted by Italian polymath Leonardo da Vinci during the Renaissance. As Harding



stated, the work was begun in 1503 and finished shortly before Leonardo's death in 1519; in deleted dialogue, Mona Lisa and Harding also confirmed that the Mona Lisa was the Lisa di Antonio Maria Gherardini, the wife of a Florentine silk merchant, Francesco del Giocondo. The painting resides in the Louvre Museum in Paris where visitors have only a limited time to look at it before being moved on – as noted by the painting herself. The Mona Lisa painting had been pivotal to the plot of a *Doctor Who* adventure – *City of Death* (1979) – in which an alien had persuaded Leonardo to paint an additional six authentic versions of the portrait. Harding compared the work of Leonardo's fictitious contemporary – Giuseppe Di Cattivo – to the fifteenth-century Netherlandish painter Hieronymus Bosch who is best known for his nightmarish imagery.

When Clyde told Luke that he was “all science and logic and Spocky stuff like that”, he was referring to the character of Mr Spock, the logical half-human/half-Vulcan science officer in the 1960s science-fiction series *Star Trek*. Haresh described his class as a “hormonal SAS” with reference to the Special Air Services crack regiment of the British Army known for its skills in combat. When Clyde quipped to Rani “When my bike got nicked, did you think that was ET the ASBO, cycling home?” he referred to both the lead alien from the 1982 science-fiction movie *ET – The Extra Terrestrial* (with its promotional image of ET being flown into the sky aboard a bicycle in his attempt to get home), and also the Anti-Social Behaviour Order issued in the UK since 1998. While chatting to the Highwayman, Clyde referred to Dick Turpin, a famous English highwayman of the eighteenth century, and also referred to him as Silent Bob, a comedy character who first appeared in the 1994 film *Clerks*. Clyde also again referred to Luke as “my padawan” as in *The Temptation of Sarah Jane Smith* and *Prisoner of the Judoon* and – in a further reference to the *Star Wars* universe – indicated that he had gone over to the “dark side” when he appeared to be helping the Mona Lisa.



Left: Harding and the Mona Lisa; Top 1: Mr Spock; Top 2: ET; Top 3: Dick Turpin; Above 1: Leonardo; Above 2: City of Death workshop; Above 2: Hieronymus Bosch's Hell.



• **Opposite page top 1:** Mona Lisa gets hands on with poor Miss Trupp (Lisa Sladen).

• **Opposite page top 2:** Clyde entertains the Park Vale pupils – and an unimpressed Hareh – on a school visit to the International Gallery.

• **Left:** Sarah Jane takes on Mona Lisa – but soon finds herself hanging up on the wall.

Below : What a picture! Miss Trupp is the first victim of Mona Lisa's revenge.



‘Three heads pop round a corner, Clyde, Rani and Luke – like The Three Stooges.’ Shooting script



Paul Kasey join the cast as the Highwayman. Recording continued at the Welsh National Museum including the gallery corridor where the Mona Lisa attempted to venture outside, and then moved into the West Wing corridor for the appearance of the Highwayman, Lisa heading for the Abomination, and the discovery of Clyde's bag by his friends.

Recording on Wednesday 24 June began at 8am in Studio 1+2 at Upper Boat when Lis Sladen returned from leave to join Tommy Knight in recording the attic scenes and sequence in Luke's bedroom for Part One, as well as her argumentative voice-over as Luke got home. The crew then relocated to Hawthorn High School in Hawthorn, Pontypridd for the art class sequences in Part One staged at the secondary establishment, wrapping at 7pm.

Thursday 25 found the team at the Welsh Centre of International Affairs in Cardiff from 8am to 7pm; the Temple of Peace – which had featured in numerous *Doctor Who* stories since *The End of the World* in October 2004 – now played home to the Mona Lisa herself as the main gallery. In attendance along with the cast were journalists from *Doctor Who Magazine* and *Girl Talk* as well as writer Phil Ford. The early scenes with Harding and Trupp admiring the famous acquisition were recorded along with shots of the Mona Lisa coming to life, Class 11T

Connections



Clyde's talents for art had been revealed in *The Mark of the Berserker* (2008) and reiterated in *The Mad Woman in the Attic*. Mrs Taylor now appeared, having been previously referred to as Clyde's art teacher in *The Mark of the Berserker* and the Park Vale Comprehensive class was referred to as Class 11T (a line added in dubbing not in the shooting script). The International Gallery in London had previously appeared in the 2009 *Doctor Who* Easter Special *Planet of the Dead* and Mr Harding

referred to the theft of the Cup of Athelstan occurring at Easter. Luke made reference to his creation by the Bane in *Invasion of the Bane* (2007), as did Mr Smith later on to Sarah Jane. Clyde had painted a Sontaran blaster – which he had seen used by Kaagh in *The Last Sontaran* (2008) and *Enemy of the Bane* (2008) – in his competition-winning creation. As stated in previous adventures, Luke was blessed with perfect recall, and he referred to the meteorite which created the bizarre Odd Bob the Clown whom they had encountered in *The Day of the Clown* (2008).

Top 1: The Cup of Athelstan in *Planet of the Dead*; **Top 2:** Commander Kaagh, *The Last Sontaran*; **Top 3:** The Day of the Clown's Odd Bob.

Right: Curator Lionel Harding (Jeff Rawle) tries to curb Lisa's (Suranne Jones) excesses...

Below 1: Stand and deliver! The silent Highwayman before he's livened up – literally – by Mona Lisa.

Below 2: You've been framed – Sarah Jane falls foul of Lisa's artistic powers and ends up trapped in a picture herself.

Below 3: Clyde's artistic talents are put to good use.

Below 4: Mona Lisa attempts to release her brother – The Abomination!



being shown the new version of the famous work, and also Sarah Jane confronting Lisa in Part One. During recording, a photoshoot was also conducted of Lisa Sadov for Miss Trupp's internet profile on peapodsoulmates.com. Work at the Welsh Centre from 8am to 7pm on Friday 26 June continued in the main gallery, including the cliffhanger, Lisa's scheming, the restoration of Miss Trupp and also close-ups of the portrait of Guiseppe. At the same time, Luke Baker and Ian Smith of BBC Interactive were present to record A Day in the Life of Danny with Daniel Anthony; this followed Daniel, Anjli and



"We've found a way to make it look just as good for slightly less money."

Russell T Davies

Tommy being driven to the gallery for the car and watching stunt expert Abbi Collins co-ordinating some of the action, such as showing Suranne how to safely tumble over a recliner. Another edition of The Diary Cams was also recorded during the day; Anjli hosted the start of the report on the Friday afternoon's shoot, there was a chat with Joss Agnew and then Daniel spoke to Tommy and Anjli.

Following the weekend, Elisabeth Sladen, Ace Bhatti and Liza Sadov completed work on the story at the Welsh National Museum on the extended 8am to 8pm recording day of Monday 29 June. Work began with driving practice for Helen Irving – Lis Sladen's stand-in – who would drive the Nissan Figaro in exterior shots if required. Sarah Jane's arrival at the International Gallery was recorded first, followed by all the gallery lobby and staircase scenes for both episodes. Elisabeth and the supporting artists also posed for the photographs that would be used as reference for the paintings inside which the Mona Lisa would trap Sarah Jane, the police and the gallery staff.

Also on Monday 29, executive producer Russell T Davies discussed the success of The Sarah Jane Adventures as the highest-rated CBBC show – and noting that he had started working on the fourth series the previous day – when talking to Mark Lawson on Radio 4's Front Row during publicity for the third series of Torchwood. The following day, an interview with Russell in the industry paper The Stage saw the executive commenting, "Money's always a problem with The Sarah Jane Adventures, but actually we're about four weeks into filming... on a new schedule, a slightly different way of making it, to save money. And it's working. That's brilliant. I thought it'd fall apart, personally. I shouldn't say that, should I? But



Editing



In Part One, part of Hareesh's conversation with Clyde in the gallery foyer was trimmed. "You've been hiding your light, Clyde," remarked the headmaster, "We're all very proud of you." "Thanks. I think," replied the confused student. Mr Smith's original list of Miss Trupp's interests from the website included not only salsa dancing, but also "Thai cookery and the music of Aerosmith" (referring to the American rock band formed in 1970). When Harding exclaimed that the woman before him really was the Mona Lisa, the figure exasperatedly replied, "That's what I've been telling you!" "Mia bella!" cried an overjoyed Harding, kissing Lisa's hand eagerly. "Whoah there, tiger," warned the

painting, "Steady on. If you're hungry we can find you a bowl of fruit. You must have one hanging up in here somewhere. But I think I'm gonna need that..." As the Mona Lisa yanked her hand out of Harding's grasp, he apologised, "Of course, I'm so sorry, mia bella. It's just... it's just... you."

In Part Two, after Lisa told Rani that she was jealous of her, the painting originally continued, "I've had it all my life. Other women, they just can't take the competition." Staking her claim as the Mona Lisa rather than Leonardo's original study, the painting told "Harders", "That was Lisa di Antonio Maria Gherardini." "Wife of a silk merchant," agreed Harding. After commenting on the subject's flatulence, Lisa added, "Yes, she had six children and she died in 1542 - so I heard. Yes, I might

look like her but, believe me, that is where it ends."

After remarking that hanging on a wall was not fun, Lisa continued, "I want to walk this world and see it bow before me. Before us! That is our destiny!" After Rani speculated that the Mona Lisa was an entity that survived on emotion, Luke originally continued, "Suppose it wasn't just a mineral - but some sort of life form. An organism existing in both the Mona Lisa and the Abomination." "Brother and sister," suggested Rani. "Exactly," agreed Luke, "Painted in alien paint." After Rani recalled Clyde's description of the bear-like Abomination noise, she originally added, "Brought to life but locked in the cage Giuseppe built for it. And she's going to release it!" After Lisa commented on Harding being her Number One Fan, she continued, "Now is this the bit where you tell me you're disappointed?" "Well, quite frankly, yes," agreed Harding, "Okay, I'll try to do better," replied the painting. "Be more beguiling, whatever."

In the vaults, after Clyde asked if the silent Highwayman knew Dick Turpin, he originally continued, "So what's the plan, if Mona Lisa comes out on top over all this? You going to go robbing again? You know we don't have stage-coaches anymore. We've got buses - but the hoodies have already got them

covered." Following Lisa's comments about a world of molten lava, she originally continued, "After five hundred years, I could do with a bit of excitement! Together, we shall be monarchs of destruction!"

Originally Kg did not speak in Part Two, and so it was left to Luke to explain, "Kg's set off a chain reaction. The Abomination is being consumed by his own energies!" After Rani congratulated Kg on his good work, Harding commented, "A robot dog? And I thought today couldn't get any more bizarre." "This isn't the way it was supposed to be!" raged the Mona Lisa. "Foiled by a bunch of kids and a soup can with a tail! Do something, Harders! You're my number one fan! You worship me! You brought me here! Now, save me!" The curator looked at her with disgust and pity, replying, "You're not the woman I thought you were." "No! This can't happen! Not to me!" screamed the painting as the energy started to crackle around her.



Top 1: Suranne Jones has the Mona Lisa's distinctive look applied; **Top 2:** Lisa and her greatest fan, "Harders"; **Top 3:** Clyde and the Highwayman; **Left:** Mona Lisa beckons...

it's really working. We've found a way to make it look just as good for slightly less money, so that's looking promising. It could just run and run... [A fourth series] is not definite, but it's really promising. More than four, actually, if we can."

The Abomination Chamber was located on the premises of the Headlands School, a special educational establishment located in Penarth which had been used a few times by the Doctor Who team since *The Unquiet Dead* in October 2004. Mat Irvine was present with the Kg prop which would take part in a photocall for BBC Worldwide before recording got underway from 8am to 7pm on Tuesday 30. Early sequences were recorded first, with the main sequence in which the Abomination was defeated continuing onto Wednesday 1 July when recording was scheduled for 8am to 6pm. Of the regular cast, only Daniel was required at Headlands on Thursday 2 July; this covered the scenes in the

basement corridor with discussion of the vaults and the Abomination, plus the entrance to the vault and green screen shots of the Mona Lisa coming to life. Friday 3 July was then spent with director Alice Troughton working on Block Six.

Block Five concluded on Monday 6 July with recording from 8am to 7pm at the Welsh National Museum involving only Tommy, Danny and Anjli. The sequence of the gang spotting Sarah Jane's car parked outside the front entrance was taped, along with scenes in the gallery corridor of the gang searching for clues and studying the Chinese puzzle box. In the meantime, a second camera crew recorded close-up shots of all the paintings containing the missing people. Finally, scenes of the gang on the stairs and in the shop were taped. After wrap, the cast and crew were

invited to a screening of *Prisoner of the Judoon* at The Promised Land bar in Cardiff from 8pm.

Series composer Sam Watts took great delight in writing a score for the story around a character as amusing as the Mona Lisa, and aimed for something very swashbuckling in style, akin to the music for the *Pirates of the Caribbean* film series by Klaus Badelt. Particularly interesting was that the presence, mood and performance of the unseen Abomination was created entirely through sound via the sound effects and the programme score, which gave Sam more opportunity to experiment with music for the caged beast.

A few days before broadcast of *Mona Lisa's Revenge*, *The Sarah Jane Adventures: The Complete Second Series* was released by 2|entertain on DVD on Monday 9 November, complete with cast interviews, a quiz, trailers, character profiles, a Blue Peter feature and an audio adventure extract. **UUM**

MONA LISA'S REVENGE

BY BRIAN DOOLEY

CAST: Elisabeth Sladen Sarah Jane Smith with Tommy Knight Luke Smith, Daniel Anthony Clyde Langer,

Anjli Mohindra Rani Chandra, Suranne Jones Mona Lisa, Ace Bhatti Hareesh [1], Alexander Armstrong Mr Smith, Jeff Rawle Mr Harding, Liza Sadovy Miss Trupp, Lizo Mzimba As himself [1], Paul Kasey Highwayman [2], John Leeson Voice of Kg [2]. * Credited on Part Two but does not feature.

UNCREDITED: Jack Roberts, Oliver Ferriman, Mohamed Wagaafe, Alex Francis, Curon Rees, Shimanah Baron, Eric Antunes, Nicola Barfoot, Charlotte Davies, Lauren Hadley, Rhanwen Charlton, Millie Philippart, Adrian Lawrence,

Nathan Lawrence, Rita Patel School Children; Natalie Pailley Mrs Taylor; Liam Dixon, Lisa Morris, Eryl Vaughan, Jamie Jones, Mohamoud Adan, Abigail James, Barbara Fadden Passers By; Lin Cheung Receptionist; Ian Kaye Security Guard; Elin Morgan, Damon Jeffery Gallery Workers; Sean Saye, Andrew

Mitchell, Chris Alderman, Steve Cowles, Dennis Gregory, Leroy Williams, Eddy Martin, Bernadette D'Souza, Geraint Thomas, Jerard Morgan, Robert Davies, Bryan Williams Police Officers; Helen Irving Double for Sarah Jane Smith; Christian Byard Double for Luke Smith.

FIRST BROADCAST (BBC One / BBC HD)

EPISODE	TRANSMITTED	TIME	DURATION	RATING	AI
Mona Lisa's Revenge Part One	12 November 2009	4.35pm-5pm	28'16"	1.10M	84
Mona Lisa's Revenge Part Two	13 November 2009	4.35pm-5pm	27'48"	0.92M	86



The GIFT

Synopsis

An encounter with a couple of Slitheen sees Sarah Jane and the gang being rescued by the intervention of two other Raxacoricofallapatorians; Leef and Tree Blathereen, cousins of the Slitheen who have vowed to track down the renegade family and make them stand trial. Later over a meal, the Blathereen offer Sarah Jane an amazing gift as a token of their thanks; this is a plant called Rakweed which can solve all of Earth's food problems since it can grow quickly under any conditions. Although Mr Smith analyses the plant sample as being safe, when it spores the following morning Luke is struck down by its toxic effect. Soon the Rakweed is appearing across the Ealing area. Sarah Jane confronts the two Blathereen in their spaceship at the Antarctic, while Clyde and Rani – sitting a test at school – battle on alone to defeat the menace and discover the vital cure.

Radio Times

Thu 19 Nov 09 Part One: The gang faces an old rival.
Fri 20 Nov 09 Part Two: The Blathereens' gift runs riot threatening London.

A

nother new writer joining The Sarah Jane Adventures for the 2009 series was Rupert Laight, whose television career included scripts for the Sky One drama *Is Harry on the Boat*, storylining ITV's

Emmerdale (working alongside Gareth Roberts) and a stint as a story associate on *Coronation Street* plus similar duties on *Family Affairs*, as well as a spell at Yorkshire Television in development. He had been working on a revival of the soap opera *Crossroads* when he had been approached by Gary Russell to work on Big Finish's range of *Doctor Who* audio adventures, having appeared as a performer in the release *Exelcis Rising* in 2002; as it transpired, Rupert would write the story *Ghost Town* for the Sarah Jane Smith range of CD adventures released in 2002.

Rupert had come on board the series as a writer when the second and third runs of *The Sarah Jane Adventures* were being planned in November 2007, and knew that his script for the third series would not be on-air for two years. The story assigned to Rupert was simply entitled *Blathereen* and from this he came up with his own plot; the Blathereen were the differently-coloured cousins to the Slitheen (previously seen on both *The Sarah Jane Adventures* and *Doctor Who*) and had featured in a 2005 *Doctor Who* novel called *The Monsters Inside*.

By November 2008, the Blathereen story had been placed as the fourth story of the third series, with the additional requirements that Tommy Knight should be released from as much of the story as possible and that Gita and Haresh Chandra would not appear. An early notion was that Sarah Jane and the gang would team up with the Slitheen



to defeat the even more despicable Blathereen. However, this idea was lost during the development of various story treatments under the title *Gift of the Blathereen*. "The main difficulty with the script was deciding the aliens' motives," remembered Rupert. "I recall that the Blathereen were, at various points: totally good and only accidentally evil when the Rakweed got out of control, and also only Tree was bad and his wife was good, not realising his motives."

Originally, Rupert's story was intended to be earlier in the third series, but eventually moved into the season finale slot. The script was structured in

such a way that would limit the requirements for Tommy Knight to certain studio days. Because the house on Clinton Road used as Sarah Jane's home was not available for that recording block, the venue for the dinner party with the Blathereen was relocated to the Chandras' house; in one version of this, Gita walked in on the meal and Sarah Jane passed off the Blathereen as friends of hers in costume for an amateur dramatics production which she was involved with.

The change of the vegetation's name from Yorrum Grass to Rakweed came very late in the day. K9 was added into the third draft of the script after it had been confirmed that an agreement with Bob Baker – the surviving rights holder – had been arranged so that the robot dog could return to the series. Another late change was the addition of the sequences in the Blathereen spaceship and the concluding explosion of the two aliens; these were suggested by Russell T Davies. Towards the end of the story's development, it was decided to make the two Blathereen related to the Slitheen as a means of explaining the reason for their wicked deeds.

In pre-production, there was a lot of discussion about how best to realise the Blathereen. It had been suggested that the existing Slitheen costumes could be resprayed a different colour, but ultimately, it was agreed that two entirely new Blathereen costumes could be constructed,



"The main difficulty with the script was deciding the aliens' motives." Rupert Laight



Storylines



Earth will be the new Raxacoricofallapatorius – and we will hunt Humans! Starting with you!”

In Part Two, the Blathereen explained that they had been hatching this plan for years, only to have it interrupted by the Slitheen. Sarah Jane and her friends escaped the warehouse by wielding Camembert. Sarah Jane then recalled how the Blathereen commented that the Slitheen

had been the first to appreciate the “true value” of Yorum, and Mr Smith tracked the teleport beam used by the Blathereen which had simply transported the Slitheen to a Blathereen vessel hidden on Earth. Rani and Sarah Jane distracted the Blathereen while Mickey and the boys stole the teleport device so that they could get the co-ordinates and set off to rescue the Slitheen from the orbiting spaceship. Sarah Jane offered the imprisoned Slitheen a deal; freedom if they disposed of the Yorum. To ensure there was no trickery, she freed only the child Slitheen, leaving the parents in their cell.

Back in the attic, the child Slitheen revealed the formula used to control Yorum on his world and Mr Smith helped Sarah Jane concoct the resultant weed-killer. Meanwhile, the boys had been captured at Blathereen HQ, and Sarah Jane and Rani headed there with the Slitheen, bluffing that they had control of their ship. However, the Slitheen child changed sides, and the gang was only saved when Luke was able to trip the Slitheen cage to imprison both the Blathereen and the Slitheen child. Sarah Jane then contacted UNIT to deal with all the aliens, although the child Slitheen stared at Luke, telling him: “I will have my hunt one day, and you, Luke Smith, will be my prey!”

In the second version of the storyline, it was clarified that Mickey Smith had been tracking down the last of the Slitheen to hand them over to UNIT; the gang met him at a warehouse where he was wearing a Ghostbusters-style sprayer backpack as ‘Mickey the Slitheen Slayer’. The mother Slitheen was now Janine from *Revenge of the Slitheen*. Once the Blathereen had teleported the Slitheen away, Mickey checked that the gang would be okay and departed. In this version, Yorum was being developed at

a nearby botanical research centre rather than in the Sahara. Sarah Jane visited the research centre to meet Professor Cowly who explained that his experiments revealed

that Yorum was calcium-based and didn’t need anything to grow; the plant seemed to ripple and whisper, blooming like an orchid. When Sarah Jane and Rani smelt the bloom, they felt sleepy, but Luke was unaffected. Travelling home, the trio saw the Yorum growing around the neighbourhood, with the plants noticed by Rani’s mum who was feeling tired. The Blathereen

assured Sarah Jane that the germination of the plant was safe, but she secretly stole a flask of boiling Yorum stems which the Blathereen drank. At Bannerman Road, Luke found that everyone was falling asleep, including Sarah Jane when she arrived home. Alone, Luke rushed outside and Part One climaxed with him seeing the Yorum vines over-running the street and advancing on him...

In Part Two, the vine recoiled from Luke, and Mr Smith guided him in administering energy drinks and sugar to his friends, raising their energy levels. It transpired that the Yorum grew by absorbing energy from people, sending them into a deep sleep. Mr Smith analysed the stolen flask and explained that it was a formula to make the aliens invulnerable to acidity, but – with the genetic breakdown of Yorum – it could be used to make a weed-killer. The gang went to get Cowly’s research notes at the research centre where the professor was asleep and the vine everywhere; Mr Smith relayed instructions on how to make the weed-killer to Sarah Jane, who used Cowly’s chemical store. She and Rani then faced the Blathereen at their warehouse HQ, overpowering the aliens with the help of ‘Mickey the Blathereen Slayer’ and his sprayer back-pack which emitted vinegar; this was now fatal to the Blathereen because Rani had swapped their anti-acidity formula for the weed-killer. The narrative ended with Sarah Jane worried that Earth had now attracted the baleful attention of the Blathereen family...

The third treatment for *Gift of the Blathereen* had only minor differences, introducing the flasks of formula swigged by the Blathereen at an earlier stage and making the botanical expert Dr Cowly. The analysis of the flask stolen by Sarah Jane was performed later and telephoned to Sarah Jane at the research centre by Mr Smith. The Blathereen revealed that they had discovered

Yorum on a business trip to Esta Minor; it only transmuted when it came into contact with carbon-based life forms.

The fourth outline had been retitled *The Whispering Grass* in partial reference to the 1940 song by Fred and Doris Fisher which had been a novelty hit for Don Estelle and Windsor Davies in 1975; Rupert Laight considered that this would have been a fun title. This version was far closer to the finished story. By now, Mickey had been eliminated from the narrative (since it was known that Noel Clarke would not be available) and it was Sarah Jane and the gang who were wearing the squighter backpacks. At this point, it was also suggested of the Blathereen that “perhaps the costumes could be re-sprayed a bluish shade and the claws cut back?” The Blathereen farmers now offered Sarah Jane a sample Yorum Grass seedling to analyse before handing it on to the authorities; she left this in her conservatory and by next morning it had germinated, and emitted a whispering sound which caused Luke to collapse. The plant then started to move and seed itself in the neighbourhood.

At this point, the storyline of Rani and Clyde being trapped in school – in a maths class – was introduced, while at Bannerman Road, Sarah Jane discovered that the plant had tripled in size and made her feel dizzy when she approached it. Mr Smith detected a low-level psychic field around the vegetation, and that it absorbed animal victims to grow; those affected died within two hours. However, the plant which Mr Smith was analysing suddenly sprouted shoots which got into Mr Smith’s circuitry, forcing him to shut down.

In Part Two, Clyde and Rani escaped from the classroom via a window and found Hareesh asleep at his desk surrounded by the weed; they made instead for Gita’s flower shop, moving through the silent streets of sleeping people. Inside, Gita was oblivious as to what was happening. Sarah Jane drove to confront the

Blathereen who apologised, saying that the plant was responding to something on Earth and mutating; they gave her a substance which was supposed to kill the weed, but in fact this only fertilized it. At the flower shop, Rani realised that the weed was repulsed by daffodils. Returning the Bannerman Road, the gang prepared a daffodil solution in Sarah Jane’s kitchen blender so they could deal with the Yorum. Confronting the Blathereen, the gang used the ‘fertilizer’ to attract the weed which overcame the aliens; one teleported to safety, but the other collapsed and was to be handed over to UNIT.

Top left: Janine Slitheen from *Revenge of the Slitheen*; **Top centre:** A delicious bowl of Rakweed – yummy! **Right:** Mickey Smith – friend of the Doctor and slayer of Slitheen!



- **Left:** Sarah Jane and the gang go Slitheen hunting!
- **Below:** Better than a bloodhound – K9 sniffs out the aliens.
- **Bottom 1:** The gang is bathed in light as the Blathereen arrive.
- **Bottom 2:** The world is emeshed in the Slitheens' web.
- **Bottom Right:** Chris – he's big, he's windy, and he's a monster in disguise!



“The Blathereen were at various points totally good and only accidentally evil.” Rupert Laight

and as such the aliens could be made orange to distinguish them from the green Slitheen. Another subject for debate at the story's tone meeting was how the Blathereen would move around the dining table and eat with their massive claws.

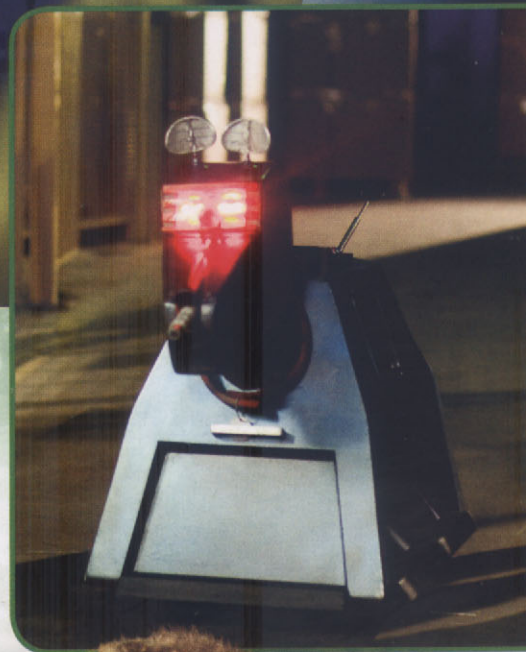
The readthrough for the series finale was held along with that for Episodes 3, 4, 7 and 8 on Monday 27 April. Pink versions of the shooting scripts for Episodes 11 and 12 were issued on Friday 29 May, in time for the Block Six tone meeting on Monday 1 June. Pre-production began on Thursday 18 June, with a planned start date of Friday 3 July. During work on Block Five, a 'show-and-tell' session of the Blathereen costumes was conducted by Millennium FX at Upper Boat at 1pm on Thursday 25 June. The Blathereen would be played by Paul Kasey and Ruari Mears who had both played Slitheen in earlier editions of *The Sarah Jane Adventures* and were experienced in operating the costumes. The same day, blue script revisions were issued for parts of Episodes 11 and 12, notably adding the extra short scene of Chris Slitheen scuttling along in Episode 11. A recce for Block Six was then held on Saturday 27 June.

Yellow script revisions were issued for both instalments on Wednesday 1 July, just before recording began. These were generally very minor changes covering Clyde borrowing K9, Sarah Jane waiting for Mr Smith's new analysis, Luke becoming tired and developing the red rash, the release of the spores at the cliffhanger, the BBC

News report and the spread of Rakweed, plus the closing montage.

While Daniel Anthony was concluding recording with director Joss Agnew on Block Five at Headlands School in Penarth on Thursday 2 July, a splinter unit with Block Six director Alice Troughton was at work nearby at the familiar venue of Clinton Road, recording from 11am to 6pm. This covered the shots of the spores landing on Bannerman Road and the Rakweed on the wall. Back at Upper Boat, Elisabeth Sladen recorded her closing voiceover for the series at 1pm, before joining Tommy Knight and Anjali Mohindra to perform the scenes for Episode 11 in Luke's bedroom set in Studio 2.

Visual effects designer and K9 handler Mat Irvine joined the four series regulars at Clinton Road on Friday 3 for a standard 8am to 7pm recording day. The BBC team was also joined by Ian Smith from BBC Interactive who was shooting another *Day in the Life* video, this time with Tommy Knight, while journalists including James Rampton and Richard Edwards were also present on location. The barbecue montage was recorded first for the end of the series, followed by the scene of Rani heading



Right: The Blathereen – they're good guys, apparently...

Below: This young Slitheen is a nasty piece of work...

Bottom: ... and he's grabbed Rani as a hostage!

Opposite page top 1: Sarah Jane and friends prepare to greet alien guests for dinner.

Opposite page top 2: The Blathereen enjoy the hospitality of the gang...

Opposite page top 3: ... and give Sarah Jane a parting gift – Rakweed.



'A flower springs forth from the plant, big and red, and its petals unfurl...'

Shooting script



for school and more shots with the spores; these items were recorded using a special Iconix camera. The crew then returned to Studio 2 at Upper Boat to record the attic sequence where Mr Smith claimed that Rakweed was harmless. Helen Irving again stood in for Elisabeth Sladen when required, and it was confirmed that Daniel would be able to carry the lightweight Kg prop safely.

After the weekend, the youngsters were required for a final day of recording on Block Five on Monday 6 July. Work on Block Six resumed on Tuesday 7 with only Elisabeth and Tommy needed for work on the attic set in Studio 2. The schedule covered the scenes with Sarah Jane and the ailing Luke across the cliffhanger and through to the BBC News reports relayed by Mr Smith; Helen Irving and Christian Byard stood in for the two performers as required, and recording was planned to allow Tommy to depart for make-up changes as the Rakweed infection progressed across his skin. Ian Smith of BBC Interactive was again present, and the effects shot of the Rakweed blooming at dawn was recorded. The attic scenes continued the following day, covering Sarah Jane teleporting away and Luke's recovery. A recce of the location for the Blathereen ship was performed at lunchtime, and Ian Smith picked up some additional material for the interactive feature with Tommy. For Episode 12, green and goldenrod script revisions were issued which made minor changes to Luke's recovery.

Work continued on the attic set on Thursday 9 July, starting with the arrival of the Blathereen. Vikki Muse, Tim Berry, Lauren Wellman and Adrian Parish of Millennium FX supervised Paul Kasey and Ruari Mears in their costumes. The cast and crew also had to take care with all the goo on the set caused by the exploding Blathereen – actually an effect triggered by Henry Brook of Paul Kelly Effects. Tommy Knight found this effect was his favourite of the series, and producer Nikki Wilson talked to the cast beforehand about how this shot needed to be achieved in a single take because of the time it would take to clean up and try for a second time. "It's fun the moment when it hits you... and 20 minutes later you're all cold and slimy," commented Daniel on CBBC, with Anjli adding, "Two weeks later I was still picking bits out of my hair." Anjli also hosted a *Video Diary* for the BBC Interactive team entitled *The Goo* and chatted to the effects team loading the gunk tank as well as members of the crew including script supervisor Nicki Coles, costume designer Stewart Meacham and director Alice Troughton. Writer Rupert Laight came to Upper Boat to see his episode in production, while journalists from the *Daily Star* and the *Pink Paper* were also in attendance, along with Graham Kibble-White representing the *Daily Mirror*. Rupert recalled that the goo effect in the attic was "the final thing they did on that set for the series – it had to be rebuilt for the next series because it was so covered in gunk! The cast loved doing it – and I shall never forget Lis drenched in orange gunk leaving the set and smiling at me. She assured me she didn't mind a bit..." While the



regular cast cleaned themselves off and attended to interviews, Alice Troughton and her crew moved to the nearby QED Centre on Powys Road in the Treforest Industrial Estate where Nick Williams performed his reports as BBC News' Cameron Marsh at Park Vale Hospital.

Rupert Laight was also in attendance on Friday 10 July along with various journalists. The schedule for the day – extended to 8pm – covered the scenes in the Chandra's kitchen and dining room in Studio 4, with Ian Smith recording more behind-the-scenes material. Another recce on the Blathereen spaceship set – being constructed in Studio 3 – was held at lunchtime, this time with Paul and Ruari in alien costume.

Saturday was the ideal day to record material at Park Vale School from 8am to 6pm, with the BBC crew using the premises of Hawthorn High School as they had done for Block Five a few weeks earlier.

Only Danny, Anjli and K9 were required for the sequences set in the reception area and then of the gang being cornered in the staff room. Following a day off, work resumed at Cardiff High School on Llandennis Road – a common venue for Park Vale since *Revenge of the Slitheen* in May 2007 – with the school still in use through to 3.20pm. The science lab scenes were scheduled with Danny, Anjli and K9, plus Sarah Paul as Miss Jerome. The same cast then assembled for recording to 6pm on Tuesday 14 at the same venue; this time, the science corridor scene of Rani phoning Luke opened the day, followed by Clyde and Rani outside the classroom corridor and their viewing of the news report on the computer. Scenes set outside the science lab – actually the art corridor – were then taped, followed by the exterior shots; meanwhile, a second camera unit assembled the montage of noise depicted by burglar alarms, radios, phones, microwaves and smoke detectors.

Wednesday 15 July was an extended day with the main unit working through to 8pm on the Blathereen spaceship set in Studio 2. However, a splinter unit was also at work under Nikki

Wilson over at Clinton Road in Penarth where the new teaser sequence to open each episode was being recorded. In addition to this, BBC Interactive recorded website material on the attic set from 10am. As such, Elisabeth Sladen started the day with the splinter unit while shots with the Blathereen were taped; after this, she returned to Upper Boat where stunt arranger Crispin Layfield was present to ensure that the aliens' manhandling of Sarah Jane was executed safely. John Ainsworth of *Doctor Who Magazine* was also present to interview Elisabeth during the day. Meanwhile, the interactive team began work with Anjli while waiting for Daniel to complete his work on location with the splinter unit; this formed linking material for a new feature called *The Alien Files* and also material promoting the *Monster Hunt* trailer maker.

The last two days of the 13-week Series Three shoot for *The Sarah Jane Adventures* were devoted to the early scenes of Episode 11 involving the Slitheen, and conducted at the Hoover-Candy Factory on Merthyr Road in Merthyr Tydfil. The Slitheen base was set up in the machine room area, with Edward Judge joining the cast as Dave, and Jimmy Vee – who had previously played

Shooting script



In the stage directions, Chris was described as '17, short, chubby, hoodie' while Dave was 'a Slitheen in human skin – a bit older than Chris, chubby too, brains of the outfit.' The Blathereen – Leaf-apple-glyn and Tree-lorn-acre, named after JRR Tolkien's 1964 book *Tree and Leaf* – were described as 'just like Slitheen, but their skin is deep orange, their nails short... They're warm, sensible – total opposite of the Slitheen.' Miss Jerome was outlined as 'late 20s, trendy.' When light hit the Rakweed, the script noted 'like speeded-up nature footage, a flower springs forth from the plant, big and red, and its petals unfurl – There's a low wailing sound – an unearthly, sinister chorus, like the Siren's song in Greek mythology.'

The narrative apparently spanned a Sunday and Monday, opening at 1535 on Day 1 with the pursuit of Chris Slitheen and continuing with the arrival of the Blathereen at 1545. The Blathereen teleported in for dinner at 1916 and went home at 2055, with Mr Smith declaring the Rakweed to be harmless at 2135. Next morning – Day 2 – Luke inhaled the spores at 0816. At

school, Rani saw Clyde emerging from the lab at 0855. The cliffhanger with the release of the spores in the attic came at 0907, and news reports followed at 0910. Miss Jerome collapsed at 0916, Sarah Jane teleported to the Blathereen ship at 0921 and was trapped at 0925 but escaped at 0938. The barrage of noise was triggered at 0942, and the final confrontation with the Slitheen-Blathereen was at 0950, with the barbecue that afternoon.

The background activity for the picnic montage which closed the series was written up in more detail in the shooting script. "I love picnics," said Rani as she placed a cloth on the grass. "Where d'you want the salad?" asked the recovered Luke as he presented a bowl; Rani took a piece of salad and Luke slapped her hand, saying "Oi!" With a pack of sausages, Sarah Jane stood at the barbecue reading the instructions: "Pre-heat grill to a moderate temperature." Eight over-cooked sausages lay on the grill as Sarah Jane laughed,

"Sorry – I could burn water!" A still damp Clyde appeared with a mop in his hand, explaining, "One attic – cleaned. I even sponged down Mr Smith. He complained a bit, mind." Sarah Jane looked sternly at first and then beamed, "Thank you." "You've cremated our picnic!" exclaimed Clyde on seeing the burnt sausages, and taking the fork from Sarah Jane while saying "I suppose it's Clyde to the rescue, yet again!"



Top: Ruari Mears, Paul Kasey and Jimmy Vee in costume; Above 1: The Rakweed releases its spores... Above 2 and 3: ... which drift and germinate into new plants!



both Slitheen and Graske in the series – as Chris Slitheen. Time also allowed for Anjli to record a two-part item called *Finding Anjli* for the website; in this, Anjli was trying to find Anjli, asking Tommy and Danny where the evasive actress could be found and eventually meeting Edward who commented “I’ve heard she’s a bit of a diva on set!” before finding a veiling figure who will not talk to her. Then on Friday 17 July, the opening chase was recorded with Calvin Dean as the human Chris at the Slitheen Base, followed by the pursuit sequence around West Side Road. In the meantime, a second camera performed pick-up shots inside the factory such as Chris Slitheen fleeing along a warehouse

tunnel, and the shots of K9 in Sarah Jane’s parked car by the silo area. Recording was completed to schedule, with the cast and crew heading for the series’ wrap party at 8pm. The following Monday, *Doctor Who* was back in production, with Matt Smith and Karen Gillan heading out on location to record their first scenes as the new incarnation of the Doctor and his latest companion, Amy Pond.

In post-production, noted actor and writer Simon Callow – whose credits included *Amadeus* and *Four Weddings and a Funeral* – provided the voice of Tree Blathereen; Simon had also guest starred as Charles Dickens in the *Doctor Who* episode *The Unquiet Dead* (2005). Leef Blathereen was voiced

by Miriam Margolyes, another highly-respected actress with a noted stage career, as well as being a highly-skilled voice artiste.

Tuesday 21 July saw BBC One broadcast the edition of *Clash*, the children’s music competition where one round was judged by Elisabeth Sladen. On the soundtrack to *The Gift*, while Luke was getting changed in his bedroom in Part One, the Number One single *Everybody in Love* by British boyband JLS was heard; this was added late in the day before transmission since it was only released in November. As always, composer Sam Watts attempted to give the musical arc of the series a symmetry, concluding the year with a similar style piece to that which had opened *Prisoner of the Judoon*. The theme for the Blathereen included elements of the Slitheen melody established in the earlier story, but these did not come to the fore until the true nature of the aliens was revealed. Generally, the score aimed for something light and playful in the early Blathereen sequences.

During August, Elisabeth Sladen undertook three assignments for BBC Audiobooks. On

Connections



summon earlier versions of K9 in stories such as *The Ribos Operation* (1978). “But I’ve had bad experiences with aliens bearing gifts,” recalled Sarah Jane as she remembered the events of the *Comic Relief* scene. Sarah Jane also noted that Luke had been created by the Bane to have perfect health in *Invasion of the Bane* (2007), and when Luke’s infected stomach was exposed under his shirt, the script noted ‘NB, we can also see that Luke has no belly button!’ Luke’s age was given as 15; in *Invasion of the Bane* it had been established that he looked 13 years old.

Clyde referred to K9 being from the year 5000; the original K9 Mark I had been created by Professor Marius in the year 5000 in the *Doctor Who* serial *The Invisible Enemy* (1977). In Part Two, when Sarah Jane secured the Rakweed plant, she placed it in the safe which had previously been inhabited by K9 from *Invasion of the Bane* through to *The Mad Woman in the Attic*. According to the script, the Chandras lived at 36 Bannerman Road (as established in *The Day of the Clown* (2008)).

When Rani commented of Sarah Jane, “She’d do what she always does – improvise!”, she was inadvertently paraphrasing the advice which the Third Doctor had imparted to Sarah Jane in *The Five Doctors* (1983). When covered in goo from the exploding Blathereen, Clyde remarked that this was always happening to him – as in *Revenge of the Slitheen and Enemy of the Bane* (2008). Sarah Jane’s comment, “But this isn’t how it should end. There should’ve been another way. A better way,” echoed the Doctor’s comments at the end of the *Doctor Who* serial *Warriors of the Deep* (1984) in which he had been forced to help wipe out the Silurians and Sea Devils attacking an undersea base.



The renegade profiteering Slitheen family from Raxacoricofallapatorius had first appeared in *Doctor Who* in the episodes *Aliens of London* and *World War Three* (2005) with various appearances since; in *The Sarah Jane Adventures* they had been seen in *Revenge of the Slitheen* and *The Lost Boy* (2007) plus the 2009 *Comic Relief* scene featuring Ronnie Corbett. The law-abiding Blathereen were another family from the same world, while the Rackateen were also mentioned; the Blathereen had first appeared in the *Doctor Who* novel *The Monsters Inside* by Stephen Cole, published by BBC Books in

August 2005, and had been referred to by the Slitheen in *Revenge of the Slitheen*. Leef explained how Raxacoricofallapatorius was part of the Raxas Alliance along with Clom (which had been mentioned in *Love & Monsters* (2006) and *The Stolen Earth* (2008)), Plix and Raxacoricovarlompatorius.

Sarah Jane commented that Chris Slitheen had stolen a matter compressor from the Pharos Institute which had first appeared in *The Lost Boy* and was referred to in *The Eternity Trap*. K9 was able to locate people by their psycho-spoor as in *The Pirate Planet* (1978) and *The Horns of Nimon* (1979/80). Sarah Jane summoned K9 with a whistle; the Doctor had previously used a silent dog whistle to



Top 1: Getting ‘glooped’ in *Enemy of the Bane*; **Top 2, 3 and 4:** K9 in *Doctor Who*; **Above 1, 2 and 3:** Slitheen in *Aliens of London*, *The Lost Boy* and *Comic Relief*.



• **Opposite page top 1:** News of a mysterious 'disease' hits the BBC.

• **Opposite page top 2:** Luke clings onto life after inhaling the spores.

• **Opposite page top 3:** In a spaceship in Antarctica...

• **Left:** ... the wicked Blathereen feast, and revel in the success of their cruel plan.

• **Below:** The Blathereen – just as sneaky and duplicitous as their relatives, the Slitheen!



"It's fun the moment when it hits you... 20 minutes later you're all cold and slimey." Daniel Anthony

Wednesday 5 August she recorded a new Sarah Jane audio adventure – *The White Wolf* by series script editor Gary Russell – in London; the following day, she recorded a similar project: *The Shadow People* by Scott Handcock. Then on Friday 28 August she taped the linking narration for a collection of radio items entitled *Doctor Who at the BBC: A Legend Reborn*. Between these two engagements, she rejoined Daniel, Anjli and Tommy to record a special series trailer for Red Bee Media on Wednesday 19 August.

The Sarah Jane Adventures was one of the CBBC shows to be highlighted in a tour of nine UK cities under the banner *See Me on CBBC*, a follow-up to a successful event staged at the Glye Centre in Edinburgh on Saturday 20 and Sunday 21 September 2008 which had featured elements from the series. Part of the event would allow a group of children – in the six to twelve-year-old age bracket – to rehearse and perform a short adventure which they would act out on a version of the attic set with appropriate pre-recorded items – plus a surprise appearance from the odd monster (which, during rehearsals, they had been told would simply be a man, rather than a performer in costume).

Gary Russell wrote four different mini-adventures for three or four children. In the first, Sarah Jane delivered a message saying that she was away investigating a spaceship which had crashed in some woods; three children entered the attic to hear some farting sounds and discovered that a Blathereen (originally scripted as a Slitheen named Jimmivee-Kon-Passamar-Day-Slitheen, named after Jimmy Vee) was trying to take over, although they managed to defeat him by threatening to

Connections



When Rani volunteered Clyde to cook dinner, she compared him to celebrity chef Jamie Oliver who had come to prominence with his 1999 television series *The Naked Chef*. Later on, Clyde considered applying for BBC television's *MasterChef* cookery competition which had been running since 1990. As in *The Mad Woman in the Attic*, it was stated that Clyde and Rani were studying for their GCSEs.

Above: Jamie Oliver in his first TV series, *The Naked Chef*.



Right: Sarah Jane packs heat!

Below: Caught and helpless!

Centre 1: Rani and Clyde cover their ears...

Centre 2: ... as the fire alarm of their school goes off.

Centre 3: The Sonic lipstick to the rescue!

Opposite page 1: The Blathereen get 'indigestion'...

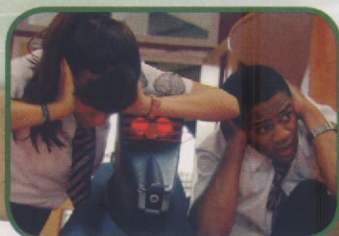
Opposite page 2: ... and explode...

Opposite page 1: ... covering the gang in goo. Again!



"I shall never forget Lis drenched in orange gunk leaving the set and smiling at me."

Rupert Laight



spray him with vinegar. Mr Smith then gave them his thanks. The second item opened with Rani explaining that the gang was busy sending an Arcateenian journalist back home but an intruder had been detected in the attic; the Bane had planted a bomb inside Mr Smith, requiring the children to turn off and reboot the Xylok. Clyde welcomed the youngsters to the attic in the third script, and the cast had to help a Judoon trooper from the Shadow Proclamation who had become accidentally trapped in Mr Smith's containment field. In the final item, Luke welcomed the cast, and one of the children fell under the influence of the Berserker pendant which was then disposed of in some water. In each case, the youngsters taking part in the scenes took home a DVD recording of their performance. One of the first stops for *See Me* on CBBC was the Trafford Centre in Manchester over the weekend of Saturday 29 and Sunday 30 August, followed by the Thames Festival in London on Saturday 12 and Sunday

Editing

Edits to the story were minimal. In Part One, after Rani commented that crushed carbon formed a diamond, she originally added, "Did that in Physics." When Sarah Jane convinced herself of the Blathereens' goodwill by commenting that they did save their lives, Luke originally asked "Are you sure, Mum?" At dinner, when Clyde explained how his mother had taught him to cook shepherd's pie, Luke chipped in, "My mum's idea of cooking is piercing the film lid." "He's right," agreed Sarah Jane. "My

jam tarts were a disaster." When Sarah Jane originally asked Mr Smith to analyse the Rakweed, Kg piped up, "This unit also capable of analysis." "Thank you, Kg, but this unit was requested," retorted the Xylok. "Now now, boys, no squabbling," placated Sarah Jane.

In Part Two, when Sarah teleported back to the attic, Mr Smith originally remarked, "It's good to see you, Sarah Jane!" "Thanks, Mr Smith," replied Sarah Jane as she hurried to the prone form of Luke. After Sarah Jane asked the Slitheen-Blathereen why they didn't just go home, she continued, "There's nothing

left for you here." "Yeah, go on, vamoose!" added Clyde. "So naïve, primitive life-forms, they think their existence matters," said Tree, while Leef commented, "People like you, Miss Smith, never see the bigger picture, how insignificant your puny planet appears to the rest of the galaxy."



HERTZ



Series Three Trailer

T

he special trailer to promote the 2009 series and associated website material was developed and made by Red Bee Media. Chris Balmond was the creative and director behind the sequence in which Sarah Jane, Clyde, Rani and Luke were on the trail of a Blathereen and had to decide between three potential human-looking suspects. "We decided we wanted to give our potential audience more than just a normal trail," Chris explained, "rather we wanted them to be able to go to

the website, interact, get excited about the new series and check out all the other great material. We also wanted people to feel 'part of the gang'. Therefore, a first-person point of view seemed ideal. Hunting down an alien made sense, but with so many



great villains to choose from, we conferred with the show's producers to decide on who we should be hunting. Once we'd picked the Blathereen, I decided the shape-shifting disguise route would be a fun thing to give us our multiple options."

The trailer was recorded after completion of work on the series on Wednesday 19 August 2009 ("The hottest day of the year," recalled Chris, "especially for the guy in the alien suit!"). Elisabeth

Sladen, Tommy Knight, Daniel Anthony and Anjali Mohindra assembled with the Red Bee crew at Brooklands Passage off Thorparch Road in the Lambeth suburb of London; Paul

Kasey was also again playing the role of a Blathereen as in *The Gift*.

To get the dynamic point-of-view shots required, stunt performer Heather Phillips wore a heavy helmet-mounted camera to get in amongst the action, as Sarah Jane and her friends had to quickly spot the clues as to whether the alien was disguised

as a postman, a granny or a young girl in three different versions of the same trailer. The sunny August skies were removed in post-production so that – as Chris Balmond explained – the finished sequence was "a bit more apocalyptic and a bit less Acapulco!"



Credits

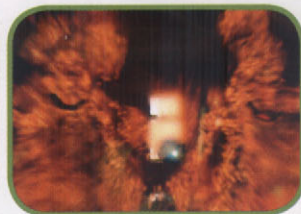
CAST: Elisabeth Sladen Sarah Jane Smith, Tommy Knight Luke Smith, Daniel Anthony Clyde Langer, Anjali Mohindra Rani Chandra, Paul Kasey Blathereen, Nicholas Collett Postman, Pam Lyne Granny, Savannah Gordon Liburd Teenager.

CREW: Director Chris Balmond. Producer Deborah Stewart. Production Manager Caroline Greig. Production Coordinator Jane Hunt. Location Manager Nick Williams. Script Supervisor Sue Field. 1st Assistant Director Jim Cole. 2nd Assistant Director Paul Bennett. Director of Photography Will Bex. Focus Puller Leo Holba. DIT Technician Steve Price. POV Camera Operator Heather Phillips. CCTV Andy Shields. Sound Recordist Rupert Ivey. Boom Operator Paul Schwartz. Gaffer Avelino Fernandez. Art Director Tom Gander. Assistant Art Director Chris Williams. Prop Buyer Tim Gibson.



13 September, and Saturday 31 October and Sunday 1 November 2009 at the Westfield Centre, Merry Hill in the West Midlands. At some of these events, free DVDs of *The Temptation of Sarah Jane Smith* were given away to promote the forthcoming series release.

By late September, Anjali Mohindra was playing the part of Meenah Khan in a stage version of *East is East* at Birmingham Rep. On Wednesday 7 October, Blue Peter launched a Doctor Who competition to design a console for the TARDIS; in studio, Elisabeth Sladen was introduced by an extract from *School Reunion* (2006) and acted as question master in a competition to determine which of three young contestants was the Ultimate Doctor Who Fan. The following day, the two new BBC Audiobook CD adventures – *The White Wolf* and *The Shadow People* – were released.



The Gift brought the third series of *The Sarah Jane Adventures* to a conclusion in late November. The following weekend, Tommy, Daniel and Anjali could be found signing autographs at the Memorabilia event at Birmingham's NEC on Sunday 22 November, and also taking part in a 20-minute panel session with fans from 2pm.

Although the new series had concluded, BBC One continued with repeats of the first series of *The Sarah Jane Adventures* in the same 4.35pm slot on Thursdays and Fridays, running before Christmas from Thursday 26 November

to Friday 18 December, and then concluding after the festive season with *The Lost Boy* on Thursday 7 and Friday 8 January 2010. During this period, *The Sarah Jane Adventures* was featured on an edition of BBC One's *Points of View* on Sunday 6 December; this arose when viewer Stuart Dollin complained about *The Sarah Jane Adventures* being "hidden away" on CBBC rather than being given a more prominent slot which would be more accessible to adults. Extracts from *The Eternity Trap* Part One and the titles of *The Wedding of Sarah Jane Smith* Part Two were shown. ■■■■



CAST: Elisabeth Sladen Sarah Jane Smith with Tommy Knight Luke Smith, Daniel Anthony Clyde

Langer, Anjali Mohindra Rani Chandra, Alexander Armstrong Mr Smith, John Leeson Voice of K9, Miriam Margolyes Voice of Leef Blathereen, Simon Callow Voice of Tree Blathereen, Paul Kasey Leef Blathereen, Ruari Mears Tree Blathereen, Calvin Dean Chris [1], Jimmy Vee Chris Slietheen [1], Edward Judge Dave [1], Sarah Paul Miss Jerome, Nick Williams Reporter [2].

UNCREDITED: Mohamed Wagaafa, Eric Antunes, Alex Francis, Jack Roberts, Oliver Ferriman, Curon Rees, Jordan Struel-White,

Rhianwen Charlton, Millie Philippart, Demmi Baron, Nicola Barfoot, Lauren Hadley, Imogen Taylor, Catlin Cooze, Rita Patel, Jo Johnson, Christian Byard, Lewis Davies, Demisha Hembury, David Harkus School Children; Ingrid Bastable, Samantha Longville, Joe White Patients;

Carl Thompson Hospital Staff (in ambulance); Sion Price, Allun Thomas Hospital Staff; Leah Dermody Patient in Ambulance; Bob Davies Policeman; Peter Clark Paramedic; Helen Irving Double for Sarah Jane Smith; Christian Byard Double for Luke Smith.

FIRST BROADCAST (BBC One / BBC HD)

EPISODE	TRANSMITTED	TIME	DURATION	RATING	AI
<i>The Gift</i> Part One	19 November 2009	4.35pm-5pm	27'54"	0.95M	84
<i>The Gift</i> Part Two	20 November 2009	4.35pm-5pm	27'46"	0.89M	87



The NIGHTMARE MAN

Synopsis

Luke records a message on a video camera, knowing that the world is coming to an end because of him and recounts the terrifying events of the last few days... Having taken his A-levels a whole year early, Luke's genius has resulted in him being accepted by Oxford University. While Rani and Clyde return to their sixth form studies at Park Vale without him, he starts to experience nightmares – which should be impossible, since the Bane created him without the ability to dream. In his dreams, Luke is confronted by a sinister 'nightmare man', who feeds on his fears and insecurities, and is gaining power to cross over into the real world. Trapped in a nightmare dimension, Luke is soon joined by Rani and Clyde whose dreams have also been infiltrated by the being – which is, in reality, an alien life-form. Together, Luke, Clyde and Rani's combined friendship traps the being in the dimension of nightmares. Free of the Nightmare Man, Luke's friends and his mum bid him farewell, as he heads off to university, accompanied by Kg.

Radio Times

Wed 13 Oct 10 Part One: Luke is haunted by a figure from his dreams.

Thu 14 Oct 10 Part Two: Sarah Jane faces a lone battle in the conclusion of a two-part story.



although the stories are the same wonderful fare that we've had in the past, we do have those kind of stories that acknowledge that Luke, Clyde and Rani are getting older."

One of the stories that Joseph Lidster – who had previously written *The Mark of the Berserker* (2008) and the previous series' *The Mad Woman in the Attic* – pitched for was the second slot, referred to as 'Luke's Leaving Story'. The notion was that Luke would arrive at Oxford and make new friends who also investigated the strange and unexplained just as the Bannerman Road gang did; at first this 'Geek Club' would be unfriendly towards him, but it would turn out that they were looking into exactly the same mystery as Sarah Jane – as such, both parties would

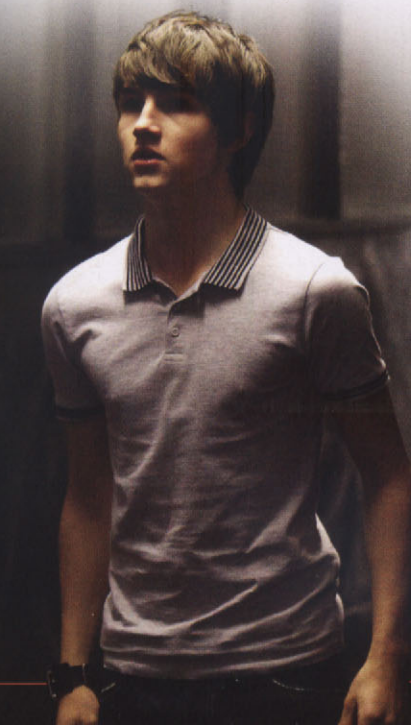
spend much of the story working around each other, each oblivious to the other group. Joseph drafted two different outlines in September and October 2009 which aimed to show Luke forming new friends as he battled first an infiltration of alien flies and then a powerful alien being imprisoned in a statue at his college.

"My big problem at the time was that I didn't know how to have Luke save the day – to show that he was grown up – and yet still have the others in it," explained Joseph Lidster of his early outlines set at the university. "It all felt wrong and I didn't know why or how to deal with it. Also, if we wanted to introduce Luke's new friends then there were too many characters." The university setting was also problematic; the current vogue was for a gothic establishment such as Hogwarts from the Harry Potter films, but Joseph felt that this wasn't a true depiction of university which – in his experience – was about growing up, meeting new people and experiencing new things. This – with the concern that it would be difficult to get the viewers to connect with a new set of characters in the Oxford University setting – dictated a change of approach. It was decided that the story should show Luke about to leave for university, rather than arriving. "The story I wanted to tell was about Luke growing up, facing his fears and being able to leave home," recalled Joseph. "It was about him becoming an



"This year, when Luke goes off to university, Tommy's actually doing his exams."

Elisabeth Sladen



Storylines



Joseph Lidster's first breakdown for the untitled Story 2 was drafted on Tuesday 22 September 2009. Episode 3 opened with Sarah Jane driving Luke and Kg to start the term at Mortarhouse College, Oxford under the dean, Dr Sternmann. Luke soon met his flatmates, Olivia and Stuart, who blanked him and just wanted to work, and instead he made friends with Todd, the Australian caretaker. However, next day Todd's manner changed, and Olivia told Luke that the behaviour of the students changed with different sorts of people suddenly mixing when they hadn't done so before. Todd encouraged Stuart to register on a Facebook-style database run by the university, while Kg detected over a million aliens on the campus.

Having stayed overnight at a hotel, Sarah Jane was also intrigued by the strange behaviour of the students, and confronted Sternmann, threatening to call in UNIT. Together, they descended to an underground chamber at the college which they found filled with alien equipment. Here Stuart was being cloned, with his duplicate being inhabited by an alien fly; the cliffhanger would see a terrified Olivia in her room with one of the strange flies crawling towards her. In Episode 4, it was revealed that the cloned duplicates relied on the information fed into the database by the original people, who were kept in cryogenic suspension. Sarah Jane sent Clyde and Rani a photograph of the alien equipment for Mr Smith to identify; the flies were identified as coming from a desert world in the Isop Galaxy (visited by the Doctor in *The Web Planet* (1965)), and Mr Smith noted that the clones were susceptible to water. Sternmann revealed that he was in fact a galactic con artist known as the Starman; he had tricked the flies into coming to Earth, knowing that their clones would disintegrate in the rain. Olivia attacked the database, while Luke released the captives, and Clyde and Rani arrived with water bombs. Eventually, the



flies were told the truth, and told that they could live in the Sahara Desert without the need for clones. Sarah Jane threatened the Starman with arrest by the Judoon, but the conman teleported away before he could be apprehended.

A revised treatment was written on Sunday 4 October. Episode 3 now opened with Luke deciding to go to university during an encounter with either the Bane or the Blathereen. The dean was now Professor Utterson and the porter was called Bill, with Luke living with James, Olivia and Guy. Guy told Luke that the university was haunted, and soon the students found photographs of a young Bill in old books about the college. Hearing strange noises in the pipes, Luke called Clyde for advice, but Clyde was being chased down by Travast Polong (seen in previous stories *The Mark of the Berserker* and *The Wedding of Sarah Jane Smith*) and was unable to answer his call. Kg traced the noise to the basement which Luke then investigated along with Guy; however, Guy had captured Bill and demanded that Luke enter a mathematical code which brought a huge statue of a man sitting on a throne to life. The stonework fell away revealing reptilian skin and snake eyes, as the



being declared "I am free!" at the story's cliffhanger.

In Episode 4, Guy attempted to harness the power of the creature while James and Olivia – who had previously been very cold towards Luke – rescued Luke and Bill from the cellar. Bill revealed that he was a guardian left centuries ago to guard an unkillable destroyer of worlds from the Dark Times; this had been trapped on Earth and encased in stone. With the university sealed off by a black forcefield, the rest of the world was safe. Guy hoped to use the creature's powers for good, disarming the countries of the world. However, the creature was defeated when Luke confronted it in the Great Hall, and made a speech which inspired the spirit of the student and staff. This caused the throne to reactivate, ensnaring the creature once more in stone.

Having abandoned the university setting, Joseph crafted a new treatment based on an idea called *A Nightmare on Bannerman Road* on Wednesday 14 October. Shortly before

Luke was to leave for university, Clyde fractured his ankle playing football and ended up in hospital where he was sent into a dream-like coma by a strange man who appeared beside him. Rani was to encounter a young man crying in a corridor, and humming the same tune as the stranger in the hospital; she was then also to fall asleep. The hospital doctors believed a sleeping virus was attacking staff and parents, but Luke was intrigued by a hole outside the building; work on this had stopped when the workmen had felt unwell. Rani found herself in a nightmarish version of her school where Sarah Jane was a teacher, Luke was the headmaster, and she was accused of misbehaving. Clyde found himself working in a burger bar with his colleague – Sarah Jane – and on television the pair watched glamorous reporter Rani Chandra interviewing the famous scientist Luke Smith. Clyde's mother told him how she was disappointed that he never left Ealing.

Finally, the Nightmare Man appeared to Sarah Jane, revealing that it had lived beneath Ealing for centuries, feeding off the nightmares of children. The cliffhanger was Rani being confronted by a black tentacled creature in her dream. The crux of Episode 4 was that Luke hated Clyde for not wanting him to go to university. At the hospital, Luke tried to keep Sarah Jane awake and they managed to escape to the attic. However, this was a dream in which Luke stayed at Bannerman Road and became resentful of never going to university. Kg reminded Luke that he could not have nightmares (as established in *Enemy of the Bane* (2008)) and it was Rani who realised that all of them were having the same nightmare. Having faith in the vision of his future – where he was seen graduating in *The Mad Woman in the Attic* – Luke trapped the Nightmare Man in his mind by controlling his own destiny. With the Nightmare Man defeated, Sarah Jane drove Luke and Kg off to university.

With the hospital dropped, a new treatment for *The Nightmare Man* was devised on Thursday 22 October. This was very close to the finished story with a few differences. Rani and Clyde both fell asleep at their own homes, and Rani's nightmare was that she was too busy having fun and sitting exams to save Earth. Luke encountered a figure who looked just like the Nightmare Man – the Friendly Man – who beckoned him through a door to emerge on prehistoric Earth; the Friendly Man fed off the energy of positive dreams and would be destroyed by the Nightmare Man if he got free. While working in the burger bar, Clyde still saw Rani interviewing Luke on television. In the climax, Luke created a cage to trap the Nightmare Man and then – to the horror of his friends – threatened to destroy him. However, the Friendly Man reminded Luke of the vision of his graduation, eventually calming Luke down.

Right: A nightmare time for Luke; **Top 1:** Mr Smith, we need you!
Top 2: Luke, ready for new adventures; **Top 3:** The gang originally encountered the Blathereen, not the Slitheen, in *The Nightmare Man*.



Left: With the Slitheen defeated, Sarah Jane must prepare to say goodbye to her son, Luke.

Below 1: It isn't easy being green – Rani gets slimed!

Bottom 1: Will Luke and Clyde's friendship survive when Luke goes to Oxford University?

Bottom 2: Luke gets a car from his mum as a leaving present.

Bottom 3: With Luke's departure, Rani will be left to keep Clyde under control!



“We had to be straight-faced but we had goo dripping down our faces – it was so funny!” Tommy Knight

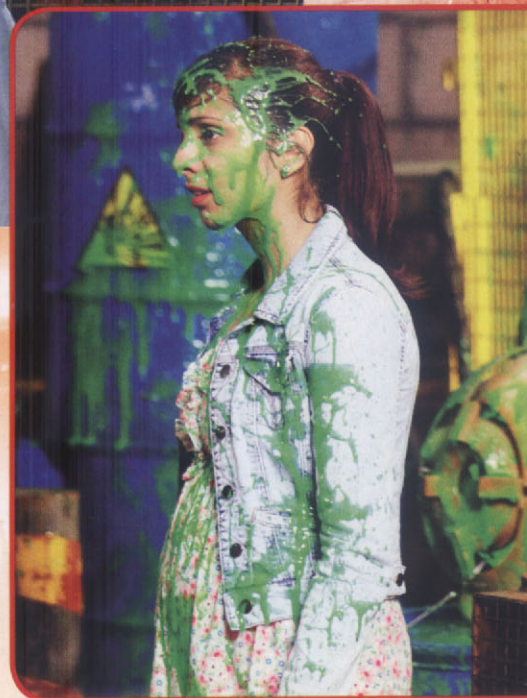
adult – and it made much more sense for this to happen at home. This should be his last adventure on Bannerman Road and it should end with him waving goodbye to the others as he left Bannerman Road. And a last shot of the others still there, as our new gang.”

Joseph submitted seven new story ideas on Thursday 8 October, one of which was called *A Nightmare on Bannerman Road* – in homage to the title of the classic 1984 horror film *A Nightmare on Elm Street* – in which people were having nightmares and falling into comas because of a creature which fed on the chemicals in the sleeping mind. Investigating a story about hospital patients slipping into comas, Sarah Jane was to have a nightmare of an adult Luke resenting the fact that he never had the opportunity to study at university. Luke and K9 would need to destroy the creature to wake everyone up. Another notion was *The Voice* in which the four regular characters would be haunted by a man's voice which lured them into an adventure. By mid-October, it was decided that a hospital setting might be unsuitable, and that possibly the notion of the Nightmare Man feeding on bad dreams could be reworked as a school story.

The scripts for the story were written from late 2009. “The major change throughout the script process was that originally it was all just a bit more trippy,” explained Joseph, citing examples such as “Luke waving to Rani through his bedroom window and a different pop song playing each morning.” Some of the nightmares

were toned down from the original idea; at one point, Sarah Jane Smith's funeral was to have been depicted, complete with K9 singing *The Lord is My Shepherd*. Joseph aimed to make his scripts emotionally real, but also added various elements of fun to counterpoint this; one such strand was the older version of Sarah Jane Smith seen in Clyde's nightmare. Joseph wrote this sequence knowing that in addition to the dramatic material Elisabeth Sladen was often given, she was also extremely good at comic scenes.

In early 2010, it was clear that there would be a change in the line-up of the producers. Producer Nikki Wilson would be stepping up to join Russell T Davies as an executive producer on the series, as well as working on other BBC Cymru series such as revived period drama *Upstairs Downstairs*; Julie Gardner was now – like Russell – based in Los Angeles working for BBC America, while the other former executive producer, Piers Wenger, was now more involved with the production of *Doctor Who* which had been recording since the previous July. Taking over from Nikki as producer was Brian



Minchin, who had been a script editor on *Torchwood* since 2006, script editor of episodes of *Doctor Who* since 2007, assistant producer on the mini-series *Torchwood: Children of Earth* in 2008, and producer on both the Comic Relief mini-adventure for *The Sarah Jane Adventures* and the *Doctor Who* insert for *Tonight's the Night* during spring 2009.

Speaking to *DWM*, Russell also commented of his executive producer role on *The Sarah Jane Adventures*, “I'm a good bit more hands off than with *Doctor Who*. I keep a close eye on scripts – some ideas are the writer's, some are mine, some are a collaboration. And some have been knocking around for a long time... I'm across every draft, then I watch weekly assemblies of the shoot, then every edit and every dub.”



Right: Losers! Luke dreams his friends have turned their backs on him.

Below: Pajama Game? Luke doesn't know what's real and what's a nightmare.

Opposite page top 1: Luke's dreams are turning sinister...

Opposite page top 2: ... as the terrifying Nightmare Man (Julian Bleach) taunts him.

Opposite page top 3: All alone, Luke thinks he's responsible for the end of the world.



In the meantime, prior to the start of recording, Elisabeth Sladen was reunited with one of her former Doctors – Tom Baker – at the SFX Weekender convention at Camber Sands over the weekend of Friday 5 and Saturday 6 February. Tommy Knight appeared at the Midlands MCM Expo at Telford on Saturday 20 February, and was then one of the guests at the Gallifrey One convention in Los Angeles from Friday 26 to Sunday 28 February, appearing alongside other *Sarah Jane Adventures* luminaries such as co-producer Phil Ford, script editor Gary Russell, directors Graeme Harper and Alice Troughton, plus voice artiste Nicholas Briggs. Since the previous series, Tommy had also appeared in an episode of *The Bill – Held Responsible* – broadcast in January 2010, and Elisabeth had featured in the BBC Four documentary *Sidekick Stories*, screened in early March.

The first tone meeting for Series Four was held on Tuesday 2 March. In a break from the pattern established previously, it was decided that with the time and budget available, production for the fourth series would dovetail into the first half of Series Five. Reverting to the production patterns



“The story I wanted to tell was about Luke growing up, facing his fears...”

Joseph Lidster

adopted in the first and second series, *The Sarah Jane Adventures* 4 would see the stories made in blocks of two under a single director. As such, highly experienced series veteran Joss Agnew was back to handle Block One which would comprise Episodes 1 to 4, which consisted of the Nightmare Man story, and Phil Ford's rematch between Androvax and the Bannerman Road gang.

On Thursday 4 March, the BBC Press Office announced 'Sarah Jane returns to CBBC for two further series of adventures'. It was confirmed that CBBC Controller Damian Kavanagh had commissioned two new series – a total of 24 half-hour episodes – the first of which would appear in the autumn and feature 'the Nightmare Man, the sinister Shansheeth, the series' first visit to an alien world, and even a dangerous journey back into history.' Production would then continue with the fifth series for 2011. Recording was to start later that month, with the writers for the 2010 run specified as including co-producer Phil Ford, Joseph Lidster, Rupert Laight, Gareth Roberts and Clayton Hickman. "We are thrilled to be making many more episodes of *The Sarah Jane Adventures*," declared Damian Kavanagh. "It has been a huge ratings and critical success on CBBC and we hope our viewers are going to be hooked on Sarah Jane's action-packed adventures for some time to come."

Recording on the 2010 series of *Doctor Who* had concluded at Upper Boat Studios on Saturday 20 March. The first readthrough for the new run of *The Sarah Jane Adventures* was then held on Thursday 25 March. Recording on the series got underway on Monday 29 March with a standard recording day

scheduled from 8am to 7pm at Studio 1 of the Upper Boat premises. The four regular cast members – Elisabeth Sladen, Tommy Knight, Daniel Anthony and Anjali Mohindra – were all present and correct, along with Mat Irvine who was in attendance to supervise the participation of K9. Also required for work that day was Julian Bleach. Having round fame as the MC of the offbeat stage musical *Shockheaded Peter*, Julian had played villains previously in both *Doctor Who* and *Torchwood*; first of all, he had been the Ghostmaker in the *Torchwood* episode *From Out of the Rain* (2008), following which he had been cast as Davros, the creator of the Daleks, in the *Doctor Who* episodes *The Stolen Earth* and *Journey's End* (2008). Also in attendance was Jenny Phillips who would work as Elisabeth Sladen's stand-in on the new series.

The first day back on the show covered scenes set in Sarah Jane's attic for Episodes 1 and 2, including the sequence where Mr Smith scanned Luke; for this, Danny Hargreaves of Real SFX supervised a new recording of the Xylok's dramatic appearance from its hiding place in the wall. This revised version of the attic set was still dressed with props from previous episodes, such as the MITRE headset stolen by Sarah Jane in *The Lost Boy* (2007). Other scenes involved the use of a hand-held digital video camera to record Luke's final night at home, while the lighting and tone was changed substantially for the nightmare sequence of Luke watching himself being replaced by Josh. Tommy also recorded all his speeches to camera as captured



on the domestic hand-held unit, and concluded with the end of Episode 1 as the Nightmare Man emerged from his body.

The following day, the same cast continued work in Studio 1, this time focussing on all the scenes in Luke's bedroom for Episodes 1 and 2. This included the sequence where Luke e-mailed Maria, which featured a shot of Yasmin Paige – who had played Maria – on the screen of Luke's computer. In addition to an insert for Episode 3 featuring Tommy Knight, the attic sequence of Mr Smith and Kg saying their goodbyes was recorded at the end of the day.

Daniel and Anjli were not required for recording on Wednesday 31 March when the attic scenes for Episode 2 were scheduled for completion; Lis Sladen took centre stage for scenes with Kg including the defeat of the Nightmare Man. In

addition, a shot of the Nightmare Man emerging from Luke was also picked-up from two days earlier.

The BBC team went on location on Thursday 1 April, with Cardiff High School on Llandennis Road again taking on the role of Park Vale Comprehensive as with various stories since *Revenge of the Slitheen* three years earlier. Some of the pupils seen in these sequences were being provided by the school itself and worked under the supervision of their drama teacher. The exam result scene – set two months earlier – was recorded first outside the premises, followed by the surprise party for Luke held in the common room, and the interleaving nightmares. The corridor scene of Rani accusing Clyde of pretending not to be bothered about Luke was also recorded.

The morning of Friday 2 April was spent on location for Episodes 3 and 4 – the Androvax tale

– before the crew relocated to another familiar locale – Clinton Road in Penarth – for work through to 6.30pm. At 13 Bannerman Road, the nightmare sequence of Luke eavesdropping on his mother was recorded, along with Sarah Jane heading upstairs, a deleted conversation between Luke and his mum in the lounge, and the exterior scene of Luke telling Rani about his nightmares. Because of bad weather, the sequence of Rani waving to Luke as she left for school was dropped until the following week.

The second week of recording kicked off on Monday 5 April with work scheduled for 11.30am to 10.30pm. Before taping got underway, Mat Irvine conducted a 'show-and-tell' session at Upper Boat with regards placing Kg inside the 1971 yellow Volkswagen Beetle which Sarah Jane gave Luke for his life at university. In addition, Christian Byard – who regularly doubled for Tommy Knight – was allowed to familiarise himself with the vehicle which he would drive in all the key action shots. Writer Joseph Lidster visited the location shoot for the day with the crew based at Stanwell School in Penarth.

The first sequence was recorded at a garage off the alley behind Cwrt-y-Vil Road where Sarah Jane gave Luke her old VW; set in the evening, this required a blackout tent to be erected to give the

Shooting Script

Originally in the script, the presence of the Nightmare Man was often heralded by him la-la-ing German composer Johannes Brahms' *Lullaby* – the 1868 work *Wiegenlied: Guten Abend, gute Nacht, Op. 49, No. 4* – although in the finished programme this was instead translated into an element of the incidental music score. The Nightmare Man himself was described as having a 'pale face like a scary mime artist.' Josh – the replacement for Luke seen in the nightmares – was described as '13, wide-eyed.' The older Sarah Jane as encountered by Clyde in his nightmare was outlined as a 'grey hair[ed], eccentric old spinster... on a mobility scooter.'

The stage directions also suggested music to be heard during the first episode. While Luke was in his bedroom, the script noted 'Omen by The Prodigy is playing on the radio' in reference to the February 2009 chart hit from the British electronic band. At the party in the Sixth

Form Common Room, the stage directions noted 'Black Eyed Peas I've Gotta Feeling playing' and later indicated 'Clyde, Rani and students are dancing to Go by Andy Hunter'; the first of these pieces had been a Number One chart hit in May 2009 for the American hip-hop group, while the latter was a



2003 single from the electronic dance music composer. In a note to continuity, the script also specified that Sarah Jane should bring Luke some Bloomin' Lovely cardboard boxes from Gita Chandra to help him pack, and that in the attic, Sarah Jane and Kg would be 'reading a copy of the *Ealing Echo*', a publication seen since *Revenge of the Slitheen*. In the script for Episode 2, one of the stage directions became a line of dialogue; the script indicated that the Nightmare Man would look at 'Sarah Jane. A little hint of moonlight on her face' and in the finished programme, the alien addressed her saying, "With a little hint of moonlight on your face."

A number of lines of dialogue did not appear in the script, such as Sarah Jane's "Not again" when she realised



that – once more – she and her friends were to be covered in exploded Raxacoricofallapatorian residue. Similarly, the Nightmare Man's "Bad dog" was a late addition.

Chronologically, the bulk of *The Nightmare Man Part One* was related in flashbacks, framed by Luke's message to his mother recorded on the camcorder. The earliest sequence of the gang defeating the Slitheen was set on what was referred to as Day A in September 2009, shortly after Luke, Rani and Clyde had begun at sixth form.

Day B – Luke getting his exam results – was then set two months before the main narrative in July 2010; described on-screen as 'Results Day' this had originally been specified as 'One Month Ago' in the script. The key events then spanned Days 1 to 5: Monday 6 to Friday 10 September. On Day 1, Rani waved to Luke as she went to school at 0830, and Sarah Jane presented

Luke with her car at 1542. Luke was then awake in bed at 2343. Day 2 saw Rani taking Luke shopping at 0905, and Rani later tackling Clyde over his feelings about Luke's departure at 1330; Luke then dropped off to sleep at 2237. On Day 3, Luke was lured to the surprise party at 1630 and woke from his nightmare at 1905. The deleted scene of Luke trying to explain his nightmares was to have opened Day 4 at 0845. The Nightmare Man emerged at midnight on Night 4, and put his plan into effect at 0055 before being defeated by the union of the youngsters at 0115. Day 5 then concluded with Luke's farewell between 0955 and 1006.



Right: The Nightmare Man; **Top:** Dream friends Rani and Clyde; **Above 1:** Sarah Jane, Rani and Clyde show Josh around the attic – they've found a replacement for Luke already! **Above 2:** Rani and Clyde organise a surprise party for Luke.



correct lighting. The team then moved back to nearby Clinton Road to record Luke's departure for Oxford, with Christian behind the wheel of the Beetle. After dusk, the night time sequences at Bannerman Road were recorded, with Luke confronting the Nightmare Man and the alien putting its plan into effect, as well as establishing shots of 13 Bannerman Road.

A similar schedule was adopted for Tuesday 6 April, although the bulk of the day was spent on the Androvax episode. Rani waving to Luke as she left for school was rescheduled for recording at Clinton Road from 11.30am, and that night the nightmare sequence of Luke seeing his family and friends burning all their memories of him was taped through to 10.30pm. Tommy was now away from the series for just over a week, as the focus shifted onto Episodes 3 and 4 which barely featured Luke.

Work on *The Nightmare Man* tale resumed at the end of Day 13 of Block One: Tuesday 13 April. Recording through to 7pm concluded in Penarth with the sequence of Clyde and Rani discussing Luke as they walked to school along Salisbury Avenue. Two days later, Tommy returned to join the team for recording at Johnsey Estates on Mamhilad Park Industrial Estate South in Pontypool; this had

been used frequently by the BBC Wales team since 2006 when the disused premises had featured in *Doctor Who*, and it had been seen in *The Sarah Jane Adventures* in *Revenge of the Slitheen* and *Warriors of Kudlak* (2007). Joss Agnew had planned for this venue to feature heavily in Episodes 3 and 4, and the schedule for Thursday 15 April was planned to conclude at 6.40pm with the pre-credits warehouse sequence for Episode 1 as the gang confronted a lone Slitheen. Paul Kasey reprised his role as the green-skinned alien and donned the revamped Slitheen costume supervised by Bethan Harris and Charlie Bluett of Millennium FX, while Carina Swaby doubled for Anjali in some of the shots during the scene. Danny Hargreaves supervised the gooey explosion which heralded yet another demise of a Raxacoricofallapatorian. "My favourite scenes are always when we have explosions or dunkings," Tommy Knight explained in a BBC Press interview. "In the very first scene we shot for this we had to blow up the Slitheen. We had these big machines in front of us filled up with goo, then there was a countdown and we got bombarded with this gunky, gooey stuff. We had to be straight-faced but we had goo dripping down our faces – it was so funny!" Work on this day was covered by assistant producer

Hannah Williams of *Doctor Who Confidential*, who was recording with researcher Rob Wootton. At the end of the day the production team went on a lighting recce of the black void set, which was being constructed in Studio 6 back at Upper Boat.

W

ith Friday 16 again devoted to Episodes 3 and 4, Monday 19 saw recording scheduled around the readthrough for Block Two which was held at 2pm at Upper Boat. Recording took place at Johnsey Estates, starting with material for Episode 3, and then the Episode 1 nightmare sequence in the school corridor where Luke was taunted by his mum and his friends. Following this, Elisabeth, Daniel and Anjali returned to Upper Boat for the readthrough, and recording continued with Tommy Knight, Julian Bleach and K9 as the nightmare sequences in the corridor for Episode 2 were taped through to 6.40pm. Daniel and Anjali then joined the team on Tuesday 20 for recording from 8am to 6.40pm; this concluded all the other scenes in the corridor of the 'Nightmare School' which saw the youngsters reunited; again, the *Confidential* team was present to record back stage material. In fact, progress was so good that various unscheduled pick-up shots which had been previously deferred – such as the Slitheen bomb – were accomplished by the end of the day.

Only Elisabeth, Daniel and Julian were required on Wednesday 21 April when the 8am to 6pm schedule comprised all the scenes set in the burger bar of the nightmare dimension; this was Forte's Café on Paget Street, Barry Island which had previously been seen in *Torchwood* (*Greeks Bearing Gifts* (2006) and *Adrift* (2008)) and *Doctor Who* (*The Sound of Drums* (2007)). Thursday 22 saw recording from 8am at

Connections

In Part One, Luke referred to how Earth was protected by the Doctor and the Doctor's friends such as his own mother, in reference to not only *The Sarah Jane Adventures* but also *Doctor Who* and *Torchwood*. It was established that Luke, Rani and Clyde would be entering the sixth form in 2009, with Luke taking his A Levels a year early in June 2010 at the age of 17 rather than 18. Sarah Jane faced a member of the Slitheen family again in the prelude to the adventure, as in *Revenge of the Slitheen*, *The Lost Boy* and the *Comic Relief* scene (2009) with the Slitheen referring to revenge for her "atrocities" against his family in defeated dialogue; again, vinegar was used to cause the Slitheen to explode as established in *World War Three* (2005).

Clyde commented that he had seen the world from space in reference to *Warriors of Kudlak*, while Mr Smith indicated that an alien object originated on Alfava Metraxis, the world seen in the *Doctor Who* episodes *The Time of Angels* and *Flesh and Stone* (2010). Sarah Jane and Luke recalled the Slitheen plan to turn the sun off hatched on his first day at Park Vale Comprehensive in *Revenge of the Slitheen* and there were further disparaging



remarks about Sarah Jane's cooking skills in line with *The Gift* (2009).

Clyde remembered how his father had disappeared overnight – as described in *The Mark of the Berserker* – and Sarah Jane recalled the years alone with K9 from *K9 and Company* (1981) through the events of *The Five Doctors* (1983) and *School Reunion* (2006) to her meeting with Maria and Luke in *Invasion of the Bane* (2007). *Invasion of the Bane* was further referenced by K9 as he detailed Luke's creation, along with Luke's later comments that he was created to destroy Earth; it had also been established that Luke should not be able to dream in *Enemy of the Bane*. Luke attempted to explain about the Nightmare Man to his old friend Maria Jackson, who had moved to America after *The Last Sontaran* (2008).

In Part Two, the elderly Sarah Jane recalled how she had gone into space with the Doctor on her travels from *The Time Warrior* (1973/4) to *The Hand of Fear* (1976), while the Nightmare Man later revealed that she knew

of her fears that the Time Lord would never come back for her and that he might be dead as she had explained in *School Reunion*. There was also dialogue from Clyde about how he planned to pursue a career using his artistic skills as revealed in *The Mark of the Berserker*. In a possible link with Big Finish's *Sarah Jane Smith* audio series, in the episode *Comeback* by Terrance Dicks released in August 2002 it had been revealed that Sarah had owned a

Volkswagen Beetle car which she called Ethel, although this had apparently been blown-up during this adventure, and so might not have been linked to the vehicle which she now gave to Luke (certainly this was not the intention of writer Joseph Lidster).



Top 1: Sarah Jane and K9 in *K9 & Company*; **Top 2:** Clyde's dad had *The Mark of the Berserker*; **Top 3:** Luke sends Maria a message; **Above:** Luke is given his mum's old car.



- **Opposite page top 1:** As Luke falls into troubled dreams, the Nightmare Man begins to take form in the attic.
- **Opposite page top 2:** With his powers growing in strength, can the Nightmare Man really bring about the end of the world?
- **Opposite page top 3:** Trapped in the nightmare world, Rani is sucked into the television to become a BBC News reporter.

Left: Say it with flowers! The Nightmare Man skulks around the gang's dreams, ready to trap Luke, Rani and Clyde in his nightmare world...



“The major change was that originally it was all just a little bit more trippy.” Joseph Lidster



Upper Boat, starting with the scene in the Chandra's living room – erected in Studio 4 – where Rani's nightmare saw her dragged inside the television; Jenny Phillips' arm appeared as that of newsreader Louise Marlowe in this sequence. Following another recce of the black void, the rest of the day was then devoted to Episode 3. The final day of Block One was spent in Studio 6 where the newsroom scenes for Episode 2 were taped from 8am to 7pm; for this, Doon Mackichan – best known for comedy series such as *Smack the Pony* – joined Anjli and Tommy. As with real BBC news broadcasts, an autocue was employed when Rani and Louise read the news bulletin. The final scenes taped were the two sequences of Luke in the black void, following which Tommy would be able to focus on his academic studies for the coming weeks, since he did not feature prominently in the remaining stories.

Because of a reshoot required on the first episode of the Androvax story, additional pick-ups were recorded by Joss Agnew on Thursday 29 April while Ashley Way was directing Block Two. The material taped at Upper Boat through to 7pm included cutaway shots of the fire burning the memories of Luke, the close-ups of Luke's computer keyboard (with a hand double for Luke) plus close-ups of Luke's alarm clock and wall calendar.

“I think *The Nightmare Man* is probably scarier than we've ever done before on *The Sarah Jane Adventures*,” Joseph Lidster told *DWM*. “I jumped a few times the first time I watched the rushes.” A new teaser sequence to open the episodes was assembled, using the same introduction and narration by Clyde as the 2009 series but

Connections



Three pieces of pop music were used in Part One. The June 2009 Number One

hit *Bulletproof*

by the electropop duo La Roux was heard playing as Luke got ready in his bedroom. At Luke's surprise party, the music was *Untouchable* by the female pop group Girls Aloud, a chart single released in April 2009. For Luke's last night at Bannerman Road, *Boys and Girls* by Pixie Lott could be heard, a September 2009 Number One single. Luke got his A-Levels a year early – in most schools these are taken at the age of 18 – and had been accepted to the University of Oxford, the second oldest surviving university in the



world dating back to the eleventh-century. The Nightmare Man used the traditional children's counting rhyme, *Eeny, meeny, miny, moe*. For Rani's nightmare, the authentic BBC News graphics and music were used. Luke's departing line “Let's see what's out there,” mirrored the final line spoken by Captain Picard in the first episode of the series *Star Trek: The Next Generation* as the crew of the USS Enterprise set off for new adventures.

Top: Dream or nightmare? Rani on the BBC News set; **Above:** Seeing what's out there – *Star Trek: The Next Generation*'s Captain Picard.

Left: Dream boy: Luke tries to work out how to escape his nightmare.

Below 1: Sarah Jane Smith – back for Series Four!

Below 2: Rani, Clyde and Luke are up to no good in the attic. But is everything as it seems in the Series Four trailer?

Below 3: A rogues' gallery of old enemies: Kudlak (Ruari Mears), a Graske (Jimmy Vee) and the alien Veil, Androvax.

Series Trailer

A specially-made trailer for the new series was made by Red Bee Media to promote both the new series and also the Monster Morpher software which was to be available on the CBBC website.

Recorded at Upper Boat Studios on Friday 21 May along with material for Episodes 5 and 6, Elisabeth Sladen, Daniel Anthony, Anjali Mohindra and Tommy Knight all took part. The trailer showed a formidable line-up of Androvax, a Groske and Kudlak in a black void – who are revealed to actually be Rani, Clyde and Luke. Sarah Jane tells them off for morphing (“This is not a toy!”) before Mr Smith sounds an alert and they run off – and Sarah Jane morphs into a Shansheeth!

Credits

CAST: Elisabeth Sladen Sarah Jane Smith, Tommy Knight Luke Smith, Daniel Anthony Clyde Langer, Anjali Mohindra Rani Chandra, Paul Kasey Shansheeth, Jimmy Vee Groske, Ruari Mears Kudlak, Unknown Androvax.

CREW: Director Sam Boffin.



“Some ideas are the writer’s, some are mine, and some are a collaboration.”

Russell T Davies

showcasing different images from the new adventures. As with the previous series of *The Sarah Jane Adventures*, on some stories composer Sam Watts collaborated on the music score with his brother, Dan; this time however he would be scoring not only all 12 episodes of Series Four, but also the first six instalments of Series Five between May and October 2010. The approach taken for the music for *The Nightmare Man* was that of a dark gothic fantasy,

drawing upon the work of composer Danny Elfman on films such as *The Night Before Christmas*. Vocals for some cues were recorded by opera singer Jodie Kearns – the wife of *Doctor Who* script writer James Moran, and a friend of Sam Watts.

As part of the lead-up to the series' broadcast, in late August the CBBC website launched a competition to propose new designs and sound effects for a forthcoming *Sarah Jane Adventures* game, with a launch video featuring Anjali and a deadline of Monday 11 October (the new series' launch date), prior to a masterclass being held on Saturday 23 and Sunday 24 October. The CBBC autumn preview trailer which aired from Saturday 4 September contained glimpses of the new series. Further teaser trailers appeared from Saturday 25 September, including the specially-made trailer from Red Bee Media. The major press launch for the series came on Thursday 30 September, with quotes from cast and crew about the forthcoming adventures. Further teaser trailers aired from Saturday 2 October, appearing in primetime on BBC One.

Earlier in the year, BBC Two had repeated episodes of *The Sarah Jane Adventures*, screening *The Last Sontaran* at 10.30am on Saturday 3 and 10 April. The series then appeared in the schedules of BBC Three at 7pm on Wednesdays from 14 April to 19 May with *Invasion of the Bane* kicking off a series of double-bills of the first series from 2007. There were also numerous screenings on CBBC in the intervening months.



Editing

BBC NEWS
With Louise Marlowe
and Rani Chandra



In the opening speech to camera from Luke in Part One a small cut was made, omitting his comments, "I'm meant to be leaving home tomorrow. I'm meant to be going out there and living my life. But it's not going to happen." Before the Slitheen entered the warehouse, Luke originally said to his mum, "I needed to tell you. I need you to tell me what to do." "You've got to do what you think's right," replied Sarah Jane. Continuing to ignore the Slitheen's threats, Luke asked, "What should I do?" Stopping her work on the bonds, Sarah Jane looked at her son heart-broken and replied, "Luke, it's up to you." "My family will be avenged for the atrocities you have committed!" snarled the alien. "But do you think I should go?" asked Luke, to which Sarah Jane's "Yes" was drowned out by the entry of Clyde and Rani.

During Luke's nightmare at the surprise party, the Nightmare Man originally told him, "They'll all be my children soon." When Luke insisted that he had to wake up, the Nightmare Man replied, "I'll let you. This time. Oh, but you won't tell anyone about me, will you?" "What?" asked Luke. "I'm not asking you, I'm telling you," explained the spectre before saying how he got power from Luke's dreams. "You're mine. And your dreams are going to get so much worse and give me so much power." After Sarah Jane, Clyde, Rani and Josh had gone inside the house, the nightmare continued with Luke asking his taunter, "What are you?" "I'm in every nightmare. Always behind you. Feeding on your fear," said the Nightmare Man. "But what do you want? Why are you doing this to me?" asked Luke. "Because of your mind!" explained his foe, "Because of how the Bane made you! You've so much potential, Luke." When the strange figure explained he was from nowhere and everywhere, he originally continued, "Under the bed. In your wardrobe. Hiding in the shadows. Oh, I'm a monster." "I don't believe in monsters," retorted Luke.

On the morning of the day before Luke left for Oxford, an entire sequence in Sarah

Jane's living room was cut after the caption 'Final Day'. Sarah Jane was making notes in her diary with Kg next to her when Luke entered. "Hi, Mum," said the scared boy. "Morning," replied Sarah Jane. "I had another dream," began Luke. "What happened?" asked his mother. "I... I can't say," stuttered Luke. "You're scared," replied Sarah Jane. "It's your mind playing tricks on you." "What if I wasn't going?" asked Luke. "Would that stop it?" "Oh, Luke," replied Sarah Jane. "I'd love to say yes. I'd love to say 'don't go, stay here' but I can't. You can't not do something because you're scared." "It's more than that," said Luke. "I'm sure it feels like that but it isn't," assured his mother. "I've had nightmares about you going. I bet Clyde and Rani have as well. You know how much we're going to miss you but... Sometimes, you have to be brave. And you're so brave and so clever. Trust me. The nightmares will stop." "I know," replied the upset Luke. "I love you, mum." Nodding in agreement and trying not to cry, Sarah Jane comforted him: "Now, come on. Clyde and Rani are round later so you've got to finish packing." Luke nodded and left as Sarah Jane picked up a photograph of herself with her adopted son.

The start of the scene in Luke's bedroom that night was trimmed; with Clyde asleep, a tired Rani asked Luke, "You'll let me visit, won't you?" "Yeah. Course I will," replied her friend. Originally it was intended that Luke's speeches as recorded on the camcorder would not be repeated towards the end of Part One, but that his closing comments would begin simply with "So that's what happened."

At the start of Part Two, originally after a caption reading 'Today' there was a short scene of Sarah Jane heading upstairs from the hallway. The scene of Sarah Jane getting Kg and Mr Smith to identify the Nightmare Man originally had her asking the Xylok, "And what about you?

You got anything?" After Mr Smith said it was scanning the alien's face, it added, "and running a check through my..." Then Sarah Jane interrupted, asking, "What's wrong with you two? Don't you see?" and realising that Luke knew what he was doing when he recorded the message. "I've completed my scan, Sarah Jane," said Mr Smith as he confirmed the alien was a Vishclar from the Saretti dimension. "There are stories throughout the universe of them attempting to break into our reality." "Stories?" asked Sarah Jane. "So people have stopped them! How?" "I am..." paused Mr Smith, "still searching for that information."

After Louise Marlowe had asked Rani if she was a journalist, the girl originally replied, "I don't understand." "Come and sit down," said Louise gently, guiding her to the news desk in front of the autocue. When Sarah Jane told Mr Smith that she could not wake Rani and Clyde, his

reminder of the sentient concrete prompted her to realise: "Containing electrical circuitry – which it used to telepathically control the people of Brentford!"

In the nightmarish burger bar, after the elderly Sarah Jane told Clyde about her arguments with social services, Clyde asked, "What am I doing here?" "You work here," replied the old woman. "I'm still at school!" insisted Clyde. "You dropped out years ago, sweetheart," explained Sarah Jane. "No. Where's Rani?" asked Clyde. "She's a journalist, you know that," retorted the old woman. "They're out there having the time of their lives and look at you." "This can't be real," insisted Clyde. "Where is Luke? He'll know what to do." "He went away and he never came back," cackled Sarah Jane, "Like the little ducks! Quack, quack, quack!"

One short scene in the nightmare school corridor was cut; this featured Luke and Kg. "The Nightmare Man's an alien who's taken my place in the real world – and I'm trapped here," deduced Luke. "Affirmative," agreed Kg. "I was so scared about leaving home I started having nightmares," observed Luke. "This is all my fault." In the newsroom, when Louise claimed that Sarah Jane had put her young friends at risk, the presenter continued, "How many aliens have tried to kill you because of her?" "I choose to do what we do," replied Rani. Back in the burger bar, the next sequence originally opened with Sarah Jane saying, "You and me, Clyde. It's just you and me. Everyone else... gone." In the later scene at the fast food establishment, after

Clyde had made the door appear the elderly Sarah Jane said, "You know this isn't just a dream... This is your future. If you stay friends with Luke, this is what's going to happen." "Don't be stupid," retorted Clyde. "He's so much cleverer than you and you know it," continued Sarah Jane. "You hate it and it's going to eat you up." "Just stop it!" shouted Clyde as he made for the door. Out in the street as the Nightmare Man gathered strength, there were to be distant sounds of children crying as he added, "So many... Oh, there's so many..." After the Nightmare Man confronted Sarah Jane in the attic and commented on the moonlight on her face, the journalist quietly said, "I know who you are." "Yes," agreed the spectre, "I'm your worst nightmare..." When Mr Smith said goodbye to Kg, this was changed in dubbing from his original parting shot of "Stupid dog."

Top 1: Rani gets to sit in the hot seat for BBC News; **Top 2:** Clyde's nightmares have him working in a burger bar; **Top 3:** Sarah Jane tells Clyde he was never as good as Luke.



The Nightmare Man



As with the 2007 and 2008 series, *The Sarah Jane Adventures* debuted on the digital CBBC channel, running at 5.15pm on Mondays and Tuesdays, after which the episodes were screened on BBC One at 4.30pm on Wednesdays and Thursdays. However, because of the live BBC One coverage of the Commonwealth Games in India, *The Nightmare Man* would be transmitted on BBC Two. To lead into the new CBBC run, the channel scheduled repeats of the last four stories of the 2009 series in the Monday and Tuesday slots from Monday 13 September. The Radio Times promoted *The Nightmare Man* Part One as the Children's Choice for Monday 11 October with a publicity image of the regulars alongside some of their forthcoming adversaries.

Much of the media publicity leading up to the new series launch focussed on the third adventure of the run – *Death of the Doctor* – because of the appearance of Matt Smith as the Doctor and the return of Katy Manning as Jo Grant. Tommy, Daniel and Anjali joined hosts Sam Nixon and Mark Rhodes on CBBC's *Sam & Mark's TMI* Friday on Friday 8 October. The cast answered questions from viewers about the new series, and an extract from *The Nightmare Man* Part One was aired during their chat. Over the weekend, CBBC repeated all of Series Two on Saturday 9 October, and then all of Series Three the following day. A behind-the-scenes featurette appeared on the BBC's red button service

with clips from the forthcoming series and numerous other items which would later appear as videos on the CBBC website.

The CBBC website for *The Sarah Jane Adventures* was given a relaunch with a new design to coincide with the series' debut on Monday 11 October. Various new videos were available, such as the youngsters recalling their past adventures in *Introduction to SJA*, Daniel and Anjali introducing themselves in character and playing tricks on each other in *Rani Introduces* and *Clyde Introduces*, and also the first of a series of *Series Challenges* in which Anjali, Tommy and Danny had to take on a series of games and tasks. There was also a *Behind the Scenes* item which took a look at a day on set from Series Five with Tommy, Danny and Anjali as they worked on location.

Also on Monday 11, the *Liverpool Echo* ran an interview with local girl Elisabeth Sladen, conducted by Neil Macdonald. "I really think this series is the best one yet, and I'm not just saying that," commented Elisabeth. "We are lucky in that everyone who works on the show doesn't see it as a job – we all love it so much and I think that shows on screen." She also added, "I think one called *The Nightmare Man* is the scariest."

Chris' Sarah Jane Adventure

CBBC host Chris Johnson had long been a devotee of *Doctor Who* and had taken part in various CBBC items connected with the series, such as interviewing Karen Gillan in April 2010 and also taking part in a live *Sarah Jane Adventures* superfan quiz during a half-term marathon of *The Sarah Jane Adventures* on Monday 15 February 2010. "It was mentioned to me back in June that we wanted to do a special *Sarah Jane* tie-in, and since I'm a genuinely huge fan, that I would be the presenter that would feature in it. Which obviously got me overly excited!" explained Chris (who later became one of *DWM*'s Time Team). "I'd heard they wanted to do something different from the previous year's interactive *Blatheeren* trailer, and that a CBBC/SJA crossover was an option they'd been talking about. The project was being put together by Adam Young at CBBC, who really wanted to do something special. So we sat down to chat over his idea for a plot where my on-screen 'character' tried desperately to join the gang after hearing so much about them."

A one-day shoot was available alongside material for CBBC Extra and it was known that Daniel Anthony and Anjali Mohindra would be available, along with the attic set. "Rani and Clyde themselves gave us loads of room to play with the *Sarah Jane* universe, and we utilised my geekery pretty well,"

recalled Chris. "As far as I was concerned, I could die a happy man if I got to say 'Raxacoricofallapatorius' and accidentally break Mr Smith, both of which made it into the script." The proposed script was approved by brand manager Edward Russell and executive producer Russell T Davies, with script editor Gary Russell also working with the CBBC team on the production. "We got a green light and made for Cardiff! I had a week off-screen before the Summer holidays kicked in, so we took time then, shortly after hearing we'd struck gold and had time to film a short scene with Lis Sladen herself, which excited me beyond belief."

The programme interstitials were recorded during work on *Block Five* – part of the 2011 series recording – on Thursday 22 July. Director Ruth Mills and her team began work at 9.30am at the familiar setting of Clinton Road for the scenes of Chris outside Sarah Jane's house with Anjali Mohindra as Rani and Daniel Anthony as Clyde. Following this, Daniel recorded some material for CBBC Extra before the team departed from Penarth at noon and returned to Upper Boat Studios for afternoon recording on the attic set. The scenes in the attic with Chris, Clyde and Rani were taped from 2pm to 4pm, after which Anjali taped links as Rani along with shots of Mr Smith for CBBC Extra. Work at Upper Boat finished at 6pm, following which the CBBC team travelled over to the



Vinci Car Park on Adam Street in Cardiff to record with Elisabeth Sladen when she was available from the location recording on the series itself; this took place between 7pm and 7.30pm. "All in all it was an amazing day and such fun to film with Anjali and Danny. It's no secret that I'd love to come back for the next series, so fingers are firmly crossed!" said Chris.

In the first segment, Chris Johnson headed off to Bannerman Road to meet Sarah Jane and see if he could join the Bannerman Road gang, but was discovered camping in Sarah Jane's driveway by Clyde and Rani who suspected him of being either a Slitheen or a Blatheeren. By the second segment, Chris had been tied up in the attic by the youngsters, but enthusing about his admiration of Sarah Jane and her defeat of General Kudlak as well as claiming not to hail from either Raxacoricofallapatorius or its twin world of Clom. By the third segment, the group realised that they were in danger; Sarah Jane had sent Clyde and Rani to the attic to find an alien detected by Mr Smith, but Chris' offer of help from his friend Mr Sock – a sock puppet – was somewhat

useless. The fourth segment saw Chris attempting to use his own version of Sarah Jane's sonic lipstick as Clyde called on Mr Smith for help. In the concluding part, Chris broke Mr Smith, leading to Clyde and Rani dumping him outside in Bannerman Road. Ultimately, Chris managed to track down a somewhat astonished Sarah Jane Smith who – desperate to get rid of him – made him a special special agent for the gang and sent him back to the CBBC offices.

The five instalments were originally run in the mornings of CBBC's *Ultimate Summer* strand from Monday 23 to Friday 27 August, with Chris hosting the segments live alongside his canine chum, Dodge. They were then repeated in the afternoons during October in conjunction with the new series, now introduced by Iain Stirling and Hacker.

Credits

CAST: Chris Johnson Himself, Elisabeth Sladen Sarah Jane [5], Daniel Anthony Clyde Langer, Anjali Mohindra Rani Chandra.

CREW: Director/Producer Ruth Mills. Researchers Adam Young, Catherine McAllister. Electrician Pat Crawford. Props Austin Curtis. Make-up Abi Brotherton. Costume Marie Jones. Cameraman Justin Davies. Sound Recordist Miles Harris. CBBC Executive Producer Christina Brown. CBBC Production Co-Ordinators Gus Mundawara, Ailsa Christie. CBBC Production Manager Rachel Bacon.





- **Opposite page top 1:** The Nightmare Man walks the streets of the real world and reaches into people's dreams.
- **Opposite page top 2:** Rani and Luke are trapped, but there is always a way out...
- **Opposite page top 3:** The gang defeats the Nightmare Man, trapping him forever in Clyde's nightmare.
- **Left:** Tommy Knight gets ready to record the scene in which K9 enters Luke's nightmare.
- **Below:** The gang waves goodbye to Luke and K9 on Bannerman Road – then there were three...



“This series is the best one yet... and The Nightmare Man is the scariest!” Elisabeth Sladen

Blue Peter continued its support of The Sarah Jane Adventures with an item on the edition broadcast on the afternoon of Monday 11. Helen Skelton and Andy Akinwolere played host to Elisabeth Sladen, Tommy Knight and Anjali Mohindra who beamed in to discuss the new series. “It’s scary, it’s exciting and it’s very challenging,” commented Elisabeth of the forthcoming adventures. After screening the specially-made trailer for the series, the trio answered questions from viewers, with Elisabeth saying that she found the first story very scary and the final one very sad, as well as commenting on working with Matt Smith and Katy Manning on Death of the Doctor. Helen then set a behind-the-scenes quiz for Andy to try, and when he failed to answer the three questions correctly he was covered in gunge in the “alien slime machine of doom.” Helen then joined Iain Stirling

and his canine chum Hacker over on the CBBC channel to introduce the debut of The Nightmare Man Part One. Following this broadcast came the first of the five repeated instalments of Chris’ Sarah Jane Adventure which had first run during August on CBBC and was now repeated in conjunction with the new series between programmes. Next came the first edition of Sarah Jane’s Alien Files which would run at 5.45pm on Mondays. There were also CBBC adverts for a special offer whereby viewers could text ‘SJA’ to a CBBC number to receive a free and exclusive sound file featuring the Doctor for their phone. Part Two of The Nightmare Man was introduced on the CBBC website by a video of Anjali dozing on the sofa and aired on Tuesday 12 October. With well over half-a-million viewers, The Sarah Jane Adventures was again a massive hit for CBBC. The BBC One broadcast of The Nightmare Man Part Two was promoted on the morning of Thursday 14



October by an appearance from Elisabeth Sladen as one of the guests on Five’s morning news magazine programme The Wright Stuff; this featured a clip from the current series. A compilation version of The Nightmare Man was then shown at 10am on Saturday and 12 noon on Sunday the following weekend on CBBC. High definition transmissions on the BBC HD service commenced on Sundays at around 5pm from 17 October. Another strand of repeats for the series on the CBBC channel then began with daily screenings at 9am and 3pm on Tuesday 19 with The Nightmare Man shown over the first two days. Joseph Lidster novelised his two scripts for The Nightmare Man for BBC Children’s Books, and this was made available electronically (and exclusively) for Kindle on Thursday 25 November 2010.

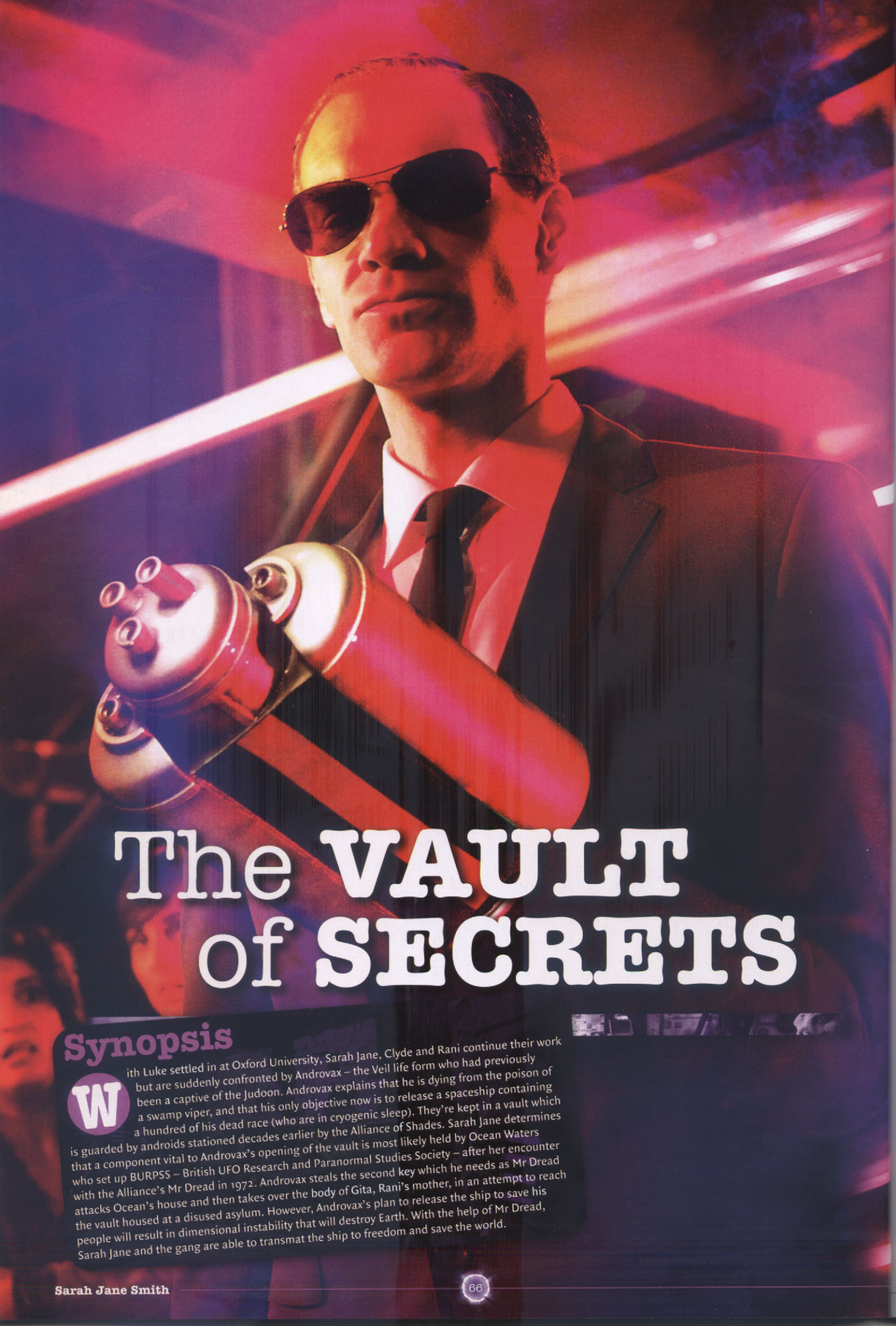
THE NIGHTMARE MAN
BY JOSEPH LIDSTER

CAST: Elisabeth Sladen: Sarah Jane Smith with Tommy Knight
 Luke Smith, Daniel Anthony: Clyde Langer, Anjali Mohindra: Rani Chandra, Julian Bleach: The Nightmare Man, Doon Mackichan: Louise Marlowe [2], Alexander

Armstrong: Mr Smith, John Leeson: Voice of K9, Paul Kasey: Slitheen [1], Toby Longworth: Voice of the Slitheen [1].

UNCREDITED: Carina Swaby: Double for Rani Chandra; Tim Austin Brown, Cathryn Edwards, June Campbell, Beth Darlington Roberts, Ian Darlington Roberts, Glenn Row, John Sinclair, Pauline Whatley, Dale Williams, Tracy Williams: Parents; Kayleigh Baker, Jordan Baker, Charlotte Davies, Oliver Ferryman, Georgia Whitlow, Demi Baron, Shamanna Baron, Mohamed Waggafe, Triston Henry, Georgia Whitlow, Ria Patel, Nathan Laurence, Adrian Laurence: School Children; Christian Byard: Double for Luke Smith; Llyr Thomas: Josh; Jenny Phillips: Double for Sarah Jane Smith; Hand Double for Louise Marlowe.

FIRST BROADCAST (CBBC)						
EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART)	AI	
The Nightmare Man Part One	11 October 2010	5.15pm-5.45pm	27'08"	0.59M (2nd)	N/A	
The Nightmare Man Part Two	12 October 2010	5.15pm-5.45pm	27'50"	0.67M (1st)	N/A	
BBC Two BROADCAST						
EPISODE	TRANSMITTED	TIME	DURATION	RATING	AI	
The Nightmare Man Part One	13 October 2010	4.30pm-5pm	27'08"	0.28M	N/A	
The Nightmare Man Part Two	14 October 2010	4.30pm-5pm	27'50"	0.38M	N/A	
BBC HD BROADCAST						
EPISODE	TRANSMITTED	TIME	DURATION	RATING	AI	
The Nightmare Man Part One	17 October 2010	5.00pm-5.30pm	27'08"	N/A	N/A	
The Nightmare Man Part Two	24 October 2010	5.30pm-6pm	27'50"	N/A	N/A	

A man in a dark suit, white shirt, and dark tie, wearing dark sunglasses, is holding a futuristic, metallic, multi-eyed device. The device has several small, glowing eyes and a complex, mechanical structure. The background is a blurred, high-tech environment with red and blue lighting.

The VAULT of SECRETS

Synopsis

With Luke settled in at Oxford University, Sarah Jane, Clyde and Rani continue their work but are suddenly confronted by Androvax – the Veil life form who had previously been a captive of the Judoon. Androvax explains that he is dying from the poison of a swamp viper, and that his only objective now is to release a spaceship containing a hundred of his dead race (who are in cryogenic sleep). They're kept in a vault which is guarded by androids stationed decades earlier by the Alliance of Shades. Sarah Jane determines that a component vital to Androvax's opening of the vault is most likely held by Ocean Waters who set up BURPSS – British UFO Research and Paranormal Studies Society – after her encounter with the Alliance's Mr Dread in 1972. Androvax steals the second key which he needs as Mr Dread attacks Ocean's house and then takes over the body of Gita, Rani's mother, in an attempt to reach the vault housed at a disused asylum. However, Androvax's plan to release the ship to save his people will result in dimensional instability that will destroy Earth. With the help of Mr Dread, Sarah Jane and the gang are able to transmat the ship to freedom and save the world.

Radio Times

Wed 20 Oct 10 Part One: Androvax the Veil returns.
Thu 21 Oct 10 Part Two: A deadly showdown begins for control of the Vault.



In the original plans for the fourth series, discussed in June 2009, it had been suggested that the run would kick-off with a story from lead writer Phil Ford, which would feature Luke prior to his departure for university. Setting up this transition in his life, the story would have been situated at Park Vale school, concerning a strange new teacher who was linked to an ancient Mayan goddess. Seeing this as 'a romp style story' to re-establish the series' format and characters – as well as setting up Luke's impending move to Oxford – Phil started on the script, but found that the narrative was not coming together in the way that he wanted. In particular, he felt that the build-up to Luke's departure simply seemed to tread water.

Ultimately, it was decided that – in a break with tradition – the new series would not start with one of the lighter stories, but that the story about Luke departing for university would be used instead. This also solved problems which Joseph Lidster was encountering with his storylines for the second story. As such, the writers swapped slots. Phil would now come up with a different story set after Luke's departure and running second.

The replacement story would end up as a sequel to two of Phil's previous scripts. The starting point was the concept of a trans-

dimensional vault, which would be central to the idea of a heist story. At this point there was a villainous creature which impersonated Gita Chandra, while keeping the real Gita unconscious and locked up in a potting shed.

During discussions with the rest of the production team, it was noted that this new alien was very similar to the body-borrowing Androvax – introduced in Phil's 2009 episode *Prisoner of the Judoon* – who had been a popular

character. "Russell always says that there's no point in bringing a monster back unless we find out something new about them," commented Phil in *Doctor Who Magazine*. "It's a great opportunity to give Androvax more depth." As such, Phil came up with the idea of turning Androvax – the 'destroyer of worlds' – into a character in search of redemption, a wronged figure striving to save the last of his own people.

The other returning characters were Mr Dread and the mysterious men in black androids that Phil had developed for *Dreamland* (2009), an animated *Doctor Who* adventure set in Nevada in 1958. While working on the earlier project, both Phil and script editor Gary Russell had enjoyed developing these characters, and both wanted to bring them into *The Sarah Jane Adventures* and reveal more of their back story.

Along with the Nightmare Man story, Episodes 3 and 4 were to be recorded in the first block of the new series with Joss Agnew as director; the readthrough was held on Thursday 25 March. The first day of Block One – Monday 29 March – was devoted to Episodes 1 and 2, as was the bulk of Tuesday 30. However, towards the end of the day, Tommy Knight recorded the Skype conversation with his mum and his friends for Episode 3 on his Oxford study set in Studio 1.



'... dressed in jeans and a biker's jacket. She can clearly handle herself.' Shooting script, describing Gill

Shooting script



In the shooting scripts for Episodes 3 and 4 – issued Monday 22 March 2010 – Gill was described as 'a teenage girl... She's about 17, dressed in jeans and a biker's jacket. No girly-girl. She can clearly handle herself.' Mister Dread and the men in black were introduced as 'three men at the end

of the corridor all dressed in black suits, white shirts and black ties. All with dark glasses. All tall, thin, with whitish skin. Two have dark hair, their leader is ash blond'; their mode of transport was specified as 'an immaculate black 1965 Humber Super Snipe.'

Ocean Waters was described as 'a librarian-like woman in her sixties' while

Melvin Minton – or Minty – was 'a geeky, chubby man in a woolly tank top.' When Mr Smith was summoned by the possessed Rani, the stage directions indicated that he 'emerges with grinding brickwork, steam and fanfare. And if he could do a double-take he would.' The script specified a flashback from Episode 3.2 – ie, *Prisoner of the Judoon Part Two*: 'Gita and Hareesh watch in amazement as the Judoon escort Androvax past.' This version of the script did not have Androvax's closing voice over for the final scene in Part Two.

The events of the adventure spanned the morning and afternoon of a Saturday, commencing with Gill entering the asylum grounds at 0951 and attempting to open the vault at 0958. Sarah Jane upset NASA at 0959 while Gita joined BURPSS at 1002 and got home with Hareesh at 1142. Androvax explained his plight at 1153, and the gang was leaving Bannerman Road at 1220 when Ocean and Minty arrived. The team arrived at the asylum at 1245 and escaped from the men in black at 1255. Androvax entered Clyde's body at 1320 and the group went to visit Ocean

at 1345, with Dread close behind. Gita was taken over at 1348 and arrived at the asylum at 1411, with Sarah Jane's party following close behind at 1424. Rani and Clyde fled from the men in black at 1434 and trapped Androvax at 1437, while Sarah Jane was discovered by Dread at 1440. Dread trapped Gita and Rani at 1449, with Androvax taking over Sarah Jane's body at 1455 and opening the vault at 1504. The world was saved at 1512 with Gita's memory wiped, and events concluding back at Bannerman Road at 1620.





The Vault of Secrets



2004, this seventeenth-century gothic mansion and former hospital had played host to *Doctor Who* on numerous occasions, starting with *Aliens of London/World War Three*. It had also featured in *Torchwood*, before appearing as part of the Pharos Institute in *The Lost Boy* in June 2007. Recording from 10.30am to 9.30pm saw Mark Goldthorp arriving to reprise his role as Androvax; his

While work continued on the *Nightmare Man* episodes, Angus Wright and his fellow men in black attended Upper Boat on Thursday 1 April for costume fittings and hair cuts. Work on Friday 2 April was scheduled to start at 7.30am, but prior to that Angus Wright practiced driving the stolen van for Episode 4, while Jenny Phillips – who was doubling for Elisabeth Sladen in driving sequences – had a similar session to familiarise herself with Sarah Jane's Nissan Figaro. Setting up a unit base in Penarth, the sequence of Sarah Jane immobilising Mr Dread's black Humber at the traffic lights was recorded on Ferry Road off International Way in Cardiff Bay. However, because of bad weather, other sequences with the Humber for Episode 3 were deferred for recording at a later time. After this, the crew moved on to Clinton Road for Bannerman Road scenes in Episodes 1 and 2.

Work on the *Nightmare Man* episodes continued on Monday 5 April, while Cheryl Campbell and David Webber came in for costume fittings in their roles as Ocean and Minty; Cheryl was well-known for her work on the landmark Dennis Potter television serial *Pennies from Heaven* and the award-winning *Testament of Youth* as well as an extensive theatre career, while David Webber had featured in the BBC sitcom *Grass*. The pair performed their first work on Tuesday 6 April, which was also the day that Mina Anwar rejoined the cast of *The Sarah Jane Adventures* in her role as Gita Chandra. Recording was scheduled from 11.30am to 10.30pm, and included the scenes at Sarah Jane's house where the BURPSS duo arrived with Minty's detector and for the final scene of the gang returning from the 'picnic'.

Wednesday 7 April found the crew working at Hensol Castle in the Vale of Glamorgan. Since

Connections



In Part One, when Luke commented that his fellow students lived off curry and baked beans, Clyde compared them to the Slitheen – as seen in stories such as *Revenge of the Slitheen* (2007) – because of the flatulence problems experienced by consumers of that diet and by some Slitheen. Sarah Jane prevented the NASA probe seeing a pyramid construction on the surface of Mars; her comments suggested that this was built by the ancient Osirian civilisation, and probably the pyramid which she had visited with the Doctor in the *Doctor Who* story *Pyramids of Mars* (1975) in the year 1911. When Luke observed that NASA had lost "yet another" Mars probe, this referred to the loss of the British Rocket Group's Guinevere One probe when it was intercepted by the Sycorax in *The Christmas Invasion* (2005). Gita commented that she had placed a new advert for her Bloomin' Lovely business in the *Echo* – referring to



the *Ealing Echo* featured since *Revenge of the Slitheen* – while Haresh's

The narrative drew heavily upon references to the events of *Prisoner of the Judoon* in which Gita and Haresh had seen both Judoon and their captive Androvax at the Genetec facility, but did not know them by name. Androvax recalled his previous encounter with Mr Smith when he had inhabited the

body of Sarah Jane; Sarah Jane also recalled his possession of her body, and the fate of his home world from the earlier encounter.

Mr Dread and the men in black – android agents for the Alliance of Shades – had previously appeared in the animated *Doctor Who* adventure *Dreamland* (2009); on this occasion, Mr Dread had been voiced by actor Peter Guinness.



Above: *Prisoner of the Judoon*; Top 1: *The Sycorax*; Top 2: Mrs Wormwood is held captive; Above 1: *The Men in Black* in *Dreamland*; Above 2: *Pyramids of Mars*.



Opposite page top 1 and 2:
In an old asylum, Gill (Sophie Benjamin) is on a mission...

Opposite page top 3 and 4:
... which is thwarted by the sinister Men in Black!

Left: Preparing an effects shot.

Below: Mr Dread (Angus Wright) and one of his silent colleagues.

Bottom 1: The BURPSS meeting.

Bottom 2: Haresh prepares to defend himself.

Bottom 3 & 4: That's not Rani – it's Androvax (Mark Goldthorp)!

“There’s no point in bringing a monster back unless we find out something new...” Phil Ford

alien make-up was applied by Becca Smith of Millennium FX, with the company’s Rob Mayor also providing Mr Dread’s clip-on hand, which was demonstrated at 10.45am.

Exterior scenes at the arch entrance to the former asylum were recorded first with Gill’s entry in Episode 3, followed by Gita’s arrival in her Bloomin’ Lovely van, and then the various arrivals of Sarah Jane and her friends plus their escape from the men in black in Episode 3. The crew then moved into the quadrant area inside the structure for Gill’s break in and similar scenes with Sarah Jane, Clyde and Rani entering and escaping from Mr Dread. After this, Androvax’s emergence from Gill’s body was recorded. The team then moved inside the building to the room acting as the abandoned private ward where Sarah Jane let Mr Dread’s hand scuttle away and encountered Androvax – who then took over her body.

St Cadoc’s Hospital in Caerleon – an NHS Trust establishment previously used in both *Torchwood* and *Doctor Who* – was the location for recording

on Thursday 8 April from 9.30am to 8.20pm. This provided the long corridors of the abandoned asylum for various scenes in the story: Clyde creating his diversion, Sarah Jane sonicising the men in black, the gang tripping the laser beam, Gill searching, a partially deleted scene of Androvax losing control of Gita’s body and Sarah Jane sonicising the steel door to Dread’s base in Episode 3.

Elisabeth Sladen was not required on Friday 9 which saw further recording at St Cadoc’s from 8.10am to 7pm. As such, Jenny Phillips performed a close-up insert of Mr Dread’s hand wriggling against Sarah Jane’s jacket. Recording included work in the physio room where Mr Dread regained his hand (with standby props assistant Arron Glassar acting as Dread’s hand double), Rani and Clyde hiding from the men in black, and then the assault on the man in black using the medicine ball; this sequence saw stuntman Gordon Seed playing the android, with Tom Lucy supervising the action sequence. Further sequences in the long





The Vault of Secrets

Left: Minty (David Webber) and Ocean (Cheryl Campbell) of BURPSS.

Below: Androvax is contained within a forcefield in the attic.

Opposite page top 1: Clyde is possessed by Androvax.

Opposite page top 2: Gita thinks she sees an alien!

Opposite page top 3: A dying Androvax hopes to save his race.

Opposite page top 4: That's handy! Mister Dread lets his fingers do the walking.



“For one stunt I had to dive away from an explosion... I felt like Tom Cruise...”

Daniel Anthony

corridor with Clyde surviving while the two men in black perished were taped, again supervised by Tom Lucy. “For one stunt I had to dive away from an explosion,” recalled an enthusiastic Daniel Anthony to the BBC Press Office. “Obviously, I watched it afterwards as I felt like Tom Cruise in Mission: Impossible – it looks wicked. It’s quite daunting before you go for the take because you know you can only do it once, but it’s good fun when it all comes together.”

The day concluded with recording of the Record Room scenes in which Androvax left Gita’s body to be trapped by Clyde and Rani. Also on Friday 9, the BBC Press Office announced BBC Cymru’s BAFTA Cymru nominations which included Prisoner of the Judoon for Best Children’s Programme and also the work of producer Richard Jenkins and executive producer Anwen Aspden of BBC Interactive on the additional website content in the Best Interactive category.

The third week of recording began with work on Episode 3 on Monday 12 April. The planned schedule for 8am to 7pm had originally opened with the BURPSS meeting at the Community Centre planned for recording at All Saints Church Hall, but plans then changed, moving this material to a later date. Nevertheless, this was the day that Ace Bhatti was available to record his scenes as Hareesh for the story. Work focussed on Clinton Road for the scenes with the Chandras investigating the presence of Androvax in Sarah Jane’s driveway, and also Androvax’s possession of Rani. “I quite like

Androvax because you never know where he is,” commented Anjli. “He’s within someone but that person is trying to pretend that Androvax isn’t inside them. From an actor’s perspective it’s quite fun and a real challenge when he takes you over.”

With the loss of the BURPSS sequence in the morning, two additional scenes were fitted in on the nearby thoroughfare of Archer Road at the end of the day; set outside Ocean Water’s house these were Androvax jumping from Clyde to Gita, and Sarah Jane and Mr Dread departing.

Archer Road was the base for the BBC unit the following day for scenes inside Ocean Water’s house from 8am to 7pm. Tom Lucy was again present for the action sequences as Mr Dread burst in on the scene at the end of Episode 3. After the kitchen and hallway shots were completed, pick-up shots of the various vehicles arriving and departing from Ocean’s were recorded, along with shots of the men in black searching for Androvax in their Humber and receiving the news that the asylum was compromised. From 5pm onwards, an educational video for the media training organisation Skillset was shot depicting location manager Gareth Skelding at work, and the day concluded with a sequence for Episode 1.

The Dupont Building of Johnsey Estates in the Mamhilad Park Industrial Estate in Pontypool was used for the scenes in Dread’s base within the asylum from 8am to 6.40pm on Wednesday 14 April. Tom Lucy supervised the sequence of





Clyde shoving Dread into his casket, after which the scenes of Dread saving the world were performed. Work continued there the next day from 8am with the sequence of debris falling as the long corridor shook from the vault tremors. Following the scene of Sarah Jane and her friends investigating Dread's base in Episode 3, Tommy Knight joined Lis, Danny and Anjli for a special photoshoot. The scenes in Dread's chamber for Episode 3 then continued, with a photoshoot of Angus after the completion of this material before an Episode 1 scene was taped at the end of the day. On Friday 16 April, a team from *Doctor Who Confidential*, comprising Hannah Williams and Rob Wootton, was present for recording from 8am to 6.40pm. Work for the week at Johnsey Estates completed with the scenes in the vault corridor and also the insert of Androvax firing up the engines aboard his vessel.

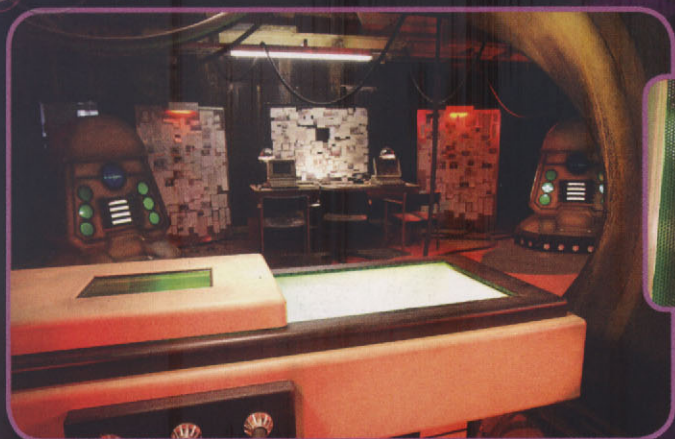
The final week of Block One began at Johnsey Estates on Monday 19 April at 8am with pick-up shots of Sophie Benjamin as Gill/Androvax at the vault door before continuing with material for the Nightmare Man storyline. The following day at the same location, the main work undertaken was for Episode 2, although various pick-up shots of the transmit control and Dread's arm for the climax of Episode 4 were recorded. Work back at Upper Boat on Thursday 22 April saw visits from outgoing *Doctor Who* producer Tracie Simpson and the producer of BBC Wales' *Baker Boys* Juliet Charlesworth, who were both present during the scheduled recording of 8am to 8pm.

Following a scene for Episode 2, work moved to Studio 5 and the attic set for scenes of the gang and Androvax for Episode 3, with the playback of

Luke's Skype conversation. The final day of the block was then spent on Episode 2.

The sequence at the community centre was shot during an extra day of recording on Thursday 29 April, concurrent with Ashley Way's work on Block Two. Work from 9.30am to 7pm began at All Saints Church Hall in Victoria Square, Penarth for the BURPSS meeting; of the cast, only Mina Anwar, Ace Bhatti, Cheryl Campbell and David Webber were required. The team then returned to Upper Boat to record the sequence of Hareh and Gita in their kitchen, after which a number of insert shots were taped for Episode 1.

Connections



In Part One, Rani commented that her mother had apparently seen the late rock legend Elvis Presley – who died in August 1977 – at the Post Office, in the manner of various fantastic tales of the sort reported in sensationalist Sunday tabloids (which Gita herself later referred to). Sarah Jane suggested that Minty should take his alien detector on *Dragon's Den*, a BBC Two reality competition show running since 2005 in which budding entrepreneurs sought investment from successful business figures by demonstrating their creations. Looking around the secret room where the men in black were stored, Clyde compared the three bed-like chambers to the woodland house from the children's story *Goldilocks and the Three Bears*. The newspaper cuttings on the walls particularly related to the 1950s; sightings of 'unidentified flying objects' had been on the increase in the USA in the late

1940s and early 1950s, with more reporting of sightings in the UK as well during the decade. When Clyde referred to the androids as "men in black," Rani asked where Will Smith was in reference to the successful 1997 comedy science-fiction film *Men in Black* which had starred Smith as Agent J.

In Part Two, Sarah Jane joked to Mr Dread about him needing the help of the AA – Androids' Association – when his car broke down, with reference to British organisation of the Automobile Association founded in 1905. Gita revealed that she dreamed about

handsome American movie actor George Clooney, who found fame in the US series *ER* before starring in movies such as *Ocean's Eleven*. When Clyde donned the dark glasses no longer required by one of the android men in black and declared "Hasta la vista" ("See you later" in Spanish), he was referencing the phrase associated with the android Terminator character of the 1991 sci-fi thriller *Terminator 2: Judgement Day*; Clyde also referred to the Terminator when explaining that Mr Dread's associates had been "Clydinated", and Mr Dread's "I need a holiday" mirrored the Terminator's declaration "I need a vacation." Gita dreamed of appearing on the BBC Two's current affairs programme *Newsnight* – on air

since 1980 – and meeting journalist Jeremy Paxman, its main presenter since 1989. Clyde compared Ocean and Minty to Fox Mulder and Dana Scully, the original two lead FBI investigators into the paranormal from the successful American science-fiction series *The X-Files* which ran from 1993 to 2002.



Top 1: The Terminator; **Top 2:** Newsnight; **Top 3:** The X-Files; **Above 1:** A UFO in the USA; **Above 2:** Will Smith in *Men in Black*; **Above 3:** George Clooney in *ER*.

Editing



In Part One, when Androvax/Gill attempted to escape from the St Jude's estate, Mr Dread originally called out "Escape is not an option"; Androvax was originally to snarl "Human bodies! Useless!" before he emerged from Gill. This action originally took place later in the episode, and was followed by short scenes of Androvax – hiding in the undergrowth in the asylum ground – regaining his strength and moving off while Mr Dread declared to his colleagues: "We will find him." When Androvax originally outlined his experiences to Sarah Jane and the gang, he spoke of crossing "Twenty million square centons of stinking quagmire with mosquitoes the size of my fist, schools of fish that devour you to the bone before you feel the first bite and weeds that trap you, wrap you up and drink your blood." Androvax also explained of the Bouken pirate who gave him that activator disc, "But he tricked me."

Out in the driveway, Sarah Jane originally held up the activator and told Rani and Clyde, "Now Mister Smith has traced the alien energy signature that matches this" before they set off. When Gita insisted that she had seen an alien in the driveway, she told Rani, "This isn't a sunflower on my shoulders, my darling." Arriving in the android's control room, when Sarah Jane speculated on the whereabouts of the occupants, Clyde originally replied, "Maybe they left when all this was shut down?" "Or maybe something woke them up," considered Sarah Jane. Looking at the transmat device, Sarah Jane originally added, "It's been shut down. And has been for a long time."

After the gang saw the newspaper cutting about Ocean Rivers, Clyde asked, "But what does this have to do with Androvax and an alien vault?" As Sarah Jane put the clipping in her pocket, she replied, "I don't know. But we need to find that vault." Discussing why she should help Androvax and his race,

Sarah Jane explained, "Earth has had its fair share of bad men, but Humanity deserves its place in the cosmos," and added of the aliens' fate that "the last of them were in stasis aboard a ship that crashed here." Confronting Mr Dread, Sarah Jane told him, "If you have the second vault activator disc you have the survival of an entire species in your hands. Whoever you are, I won't let you ignore that."

Before using her sonic lipstick on the men in black, she originally commented, "If they're androids, I've got just the shade to slow them down." Identifying the men in black to the gang, Mr Smith originally added that the Alliance was disbanded in 1972, and Clyde pointed out to Androvax, "You woke them [the men in black] up when you tried to bust into it. Thanks, mate." When Sarah Jane asked Ocean if she had ever met Mr Dread, the BURPSS leader originally responded, "Where did you hear that name?" "Coming out of his face," responded Rani.

At the start of Part Two, when Rani attempted to stop Dread in the hallway she insisted "If you incinerate Androvax you'll kill Clyde!" and after Sarah Jane asked Dread if he had been programmed with any morals, she originally added, "Or are you just a jobsworth machine?" When Gita/Androvax arrived at the asylum, Androvax was originally to say, "I'm running out of energy. And time." The car journey to the asylum was trimmed. Originally Sarah Jane declared, "Well we're going to help Gita. He's taken her body because he needs it to survive. But we're going to save her." "And what about Androvax and his people?" asked Clyde. "Gita is Rani's mum. And Earth is our planet. My people come first," replied Sarah Jane before they spotted Mr Dread in the traffic.

Outside the asylum, when Rani said they had to find her mum first, she added, "Before the Men in Black do – and before

Androvax gets her into that vault!" "All right," agreed Sarah Jane, "but you two stay together. Be careful." "Oh, mum – please be safe!" worried Rani as Sarah Jane reassured her, "Rani, it's going to be all right." Inside the asylum, as Gita struggled along the corridor sensing the closeness of the vault, the scene continued with her finding an old, stained wall mirror and seeing Androvax's reflection

looking back at her. Gita screamed and then opened her eyes, seeing her own likeness again. "I'm losing control of this body," said Androvax through Gita's mouth. "No! I will not fail!" Looking at the vault keys again, Gita said – in her own voice – "Come on. Not far now."

"He's twisted up worse than a bag of snakes in a tumble dryer," Clyde originally said to Rani when they captured Androvax. When Rani told Androvax that she had sensed how he felt earlier, she originally continued, "Upset and angry, and you want to save your people. But I want my mum back." "Rani?" asked Gita. "Mum?" replied

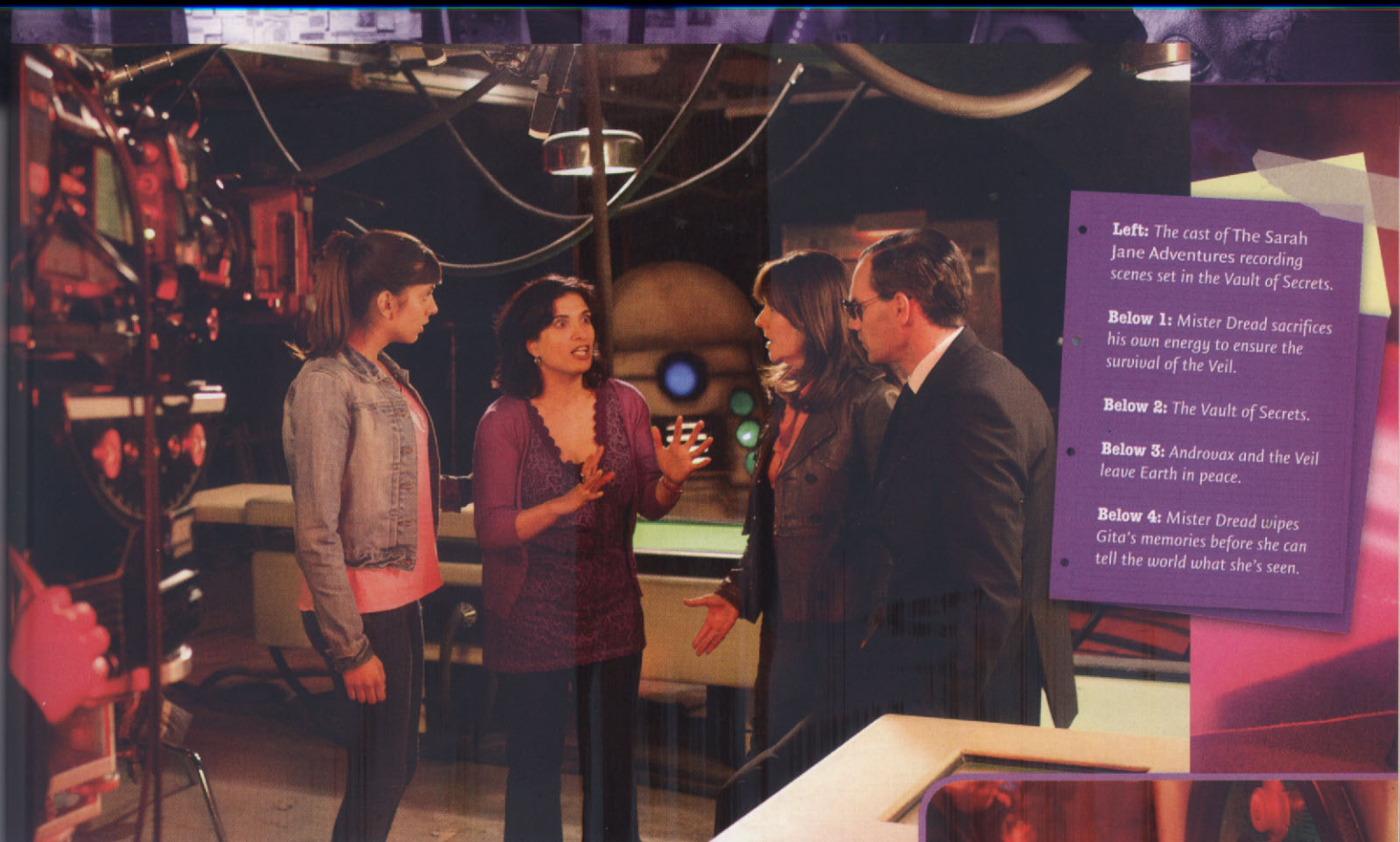
Rani, taking a step towards her. Clyde grabbed Rani's arm: "No, Rani. It's a trick!" Androvax's tongue suddenly flashed across Gita's face. After Androvax had released Gita, Rani's mum thought she was in a dream. "It's the after-effects of Androvax. Got her all mixed up," explained Clyde. "You have to believe me, mum, because we're in big trouble," insisted Rani, "Really big trouble. That alien you saw at Genetec – he's a Veil life form and his name's Androvax. The other aliens were Judoon." When Clyde agreed to act as a decoy, he originally declared, "Lightning Clyde Langer steps 'up to the starting blocks."

When Androvax spoke to Sarah Jane about his race's accomplishments, he originally continued, "The Gleaming Tower of Tripolann – to watch the dawn light of our blue sun shimmer on it... To hear our poetry, such words that would fracture your heart... Our galleries of spectral paint." After Sarah told Androvax how sorry she was for him to lose his world, the alien responded, "You fill with rage. Become a lost avenger, destroyer of worlds. The lives I have taken are countless. It was my wrath against the universe for destroying my planet, my people, my children." Feeling his grief, Sarah Jane replied, "The universe sometimes does things that we can't understand. Things that seem terrible, brutal and savage. Things that make us all want to rage against it. But it doesn't listen, Androvax. The universe is terrible and beautiful at the same time, in ways that we can never hope to understand. But I know this, that out of all its destruction something new and wonderful is always born." "Is that supposed to comfort me in my failure and moment of death?" asked Androvax. Understanding the alien's plight, Sarah Jane responded, "I know you would have done anything to save your species.

When the Judoon were hunting you and you took my body, I felt that grief and rage boiling inside you."

When Sarah Jane/Androvax spoke to his people about releasing them soon, she/he added, "And for eternities to come you shall worship my name as saviour of our race." When he was awoken by Sarah Jane and the gang, Mr Dread sensed that "the vault matrix has been compromised." As the tremors hit the asylum, Gita told her daughter, "I love you, Rani. Just always thought your dad would be here – you know – at the end." In the final scene, after Sarah Jane noted that Mr Dread's energy cell was depleted, she added, "But Ocean's right. This time the aliens did win – he saved the world, not us."

Top 1, 2 and 3: Sarah Jane and friends find themselves at the centre of a series of extraordinary events as Androvax attempts to free his race from the vault.



• **Left:** The cast of *The Sarah Jane Adventures* recording scenes set in the Vault of Secrets.

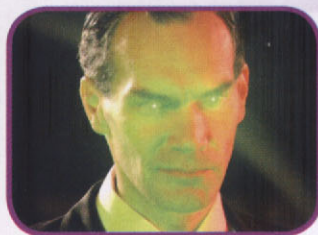
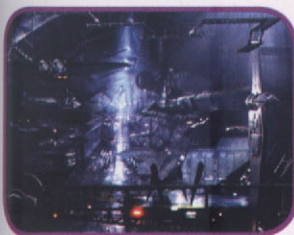
• **Below 1:** Mister Dread sacrifices his own energy to ensure the survival of the Veil.

• **Below 2:** The Vault of Secrets.

• **Below 3:** Androvax and the Veil leave Earth in peace.

• **Below 4:** Mister Dread wipes Gita's memories before she can tell the world what she's seen.

"He's within someone, but that person is trying to pretend that Androvax isn't inside them." Anjli Mohindra



When composing the music score for the story, Sam and Dan Watts reused the Androvax theme they had created for *Prisoner of the Judoon* and combined it with a new theme for the men in black, which featured a very heavy brass element; the resultant score was designed to convey energy and excitement. For a new vocal cue indicating triumph, Jodie Kearns and Sam Watts recorded the piece together.

In the lead-up to broadcast of the series, the CBBC website ran a special introduction featuring Daniel Anthony who was seen searching the attic for the tape of the next episode, which – when found – comprised the trailer for Part One. During the week of transmission, *The Sarah Jane Adventures* formed a major part of CBBC's half-term schedule under the banner of *Sarah Jane's Monster Holiday*. From Monday 18 October to Friday 22 October, all the adventures



from *Invasion of the Bane* to *The Gift* were repeated from 10am to 2pm. The *Sarah Jane Adventures* Quiz was also launched by BBCi using the BBC red button facility; this ten-minute item saw multiple choice questions posed about clips from previous stories by Anjli, Tommy and Danny. This was part of a chance for viewers to 'graduate' from the *Sarah Jane Academy* in another section of the website which also offered the new attraction of an online comic.

Prior to the broadcast of Part Two on Tuesday 19 October, the third instalment of Chris Johnson's mini-adventure was repeated. In addition to the *Monster Holiday* reruns, *The Vault of Secrets* was then repeated by CBBC at around 9am and 3pm on Thursday 21 and Friday 22 October, and then again on Tuesday 26 and Wednesday 27 October. **DWM**

THE VAULT OF SECRETS

BY PHIL FORD

CAST: Elisabeth Sladen *Sarah Jane Smith* with Tommy Knight *Luke Smith* [1], Daniel Anthony *Clyde Langer*, Anjli Mohindra *Rani Chandra*, Mina Anwar *Gita Chandra*, Ace Bhatti *Haresh Chandra* [1], Angus

Wright *Mister Dread*, Mark Goldthorp *Androvax*, Cheryl Campbell *Ocean Waters*, David Webber *Minty*, Sophie Benjamin *Gill* [1], Alexander Armstrong *Mr Smith* [1], Perry Blanks *Van Driver* [2].

UNCREDITED: Kristian Arthur, Matthew Doman *Men in Black*; Maggie Baiton, Georgina Blything, Anne Lyken Garner, Meryl Herbert, Shelby Williams, Simon Pengelly, Roy Rahaman, Nigel Clarke, Dionne Glenn, IKAY *BURPSS* members; Tim Reid, Sukhi Sahota, Lu Jeffery, Emma Fourance *Drivers*; Jenny Phillips *Double for Sarah Jane Smith*; Arron Glassar *Hand Double for Mister Dread*; Gordon Seed *Man in Black Stunt Double*.

FIRST BROADCAST (CBBC)

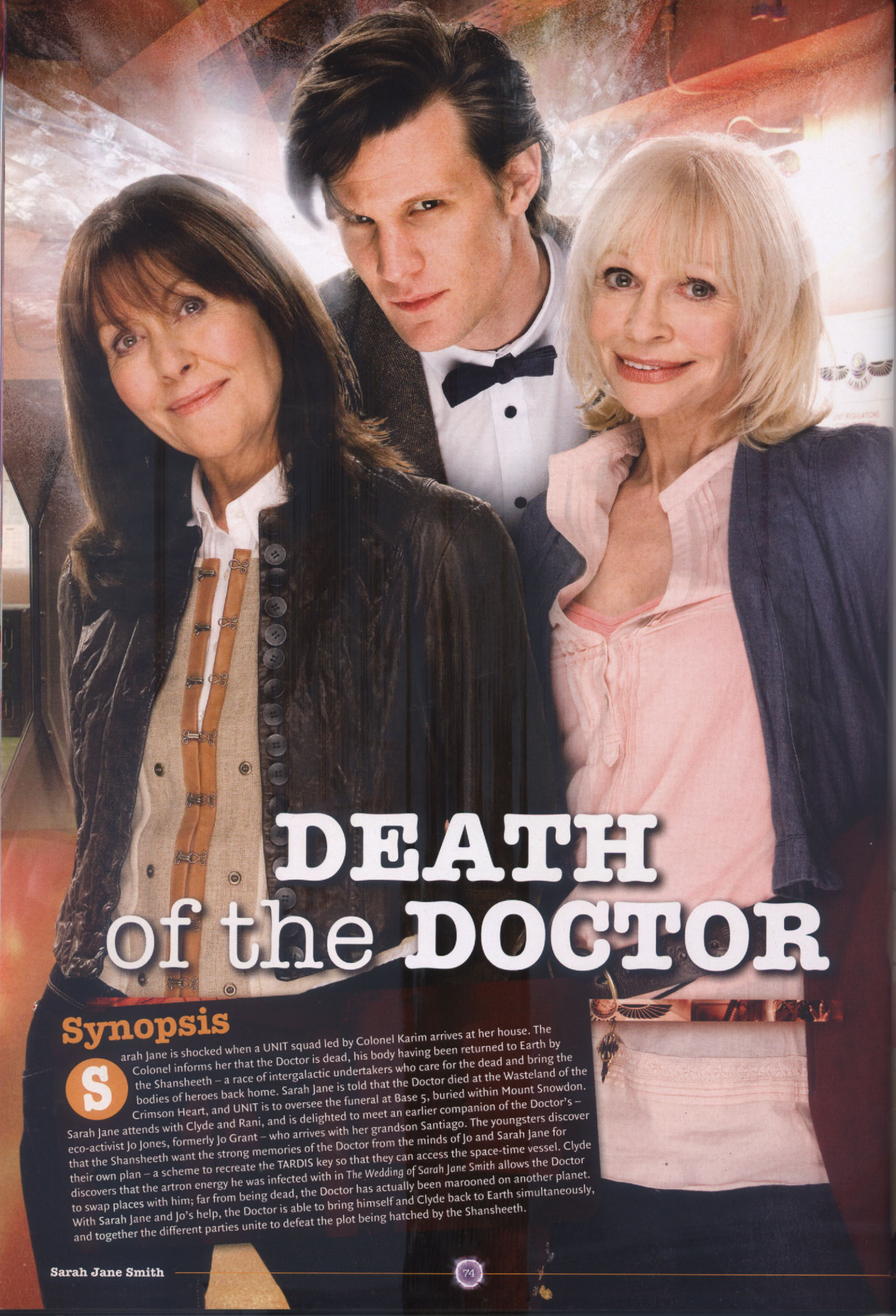
EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART)	AI
<i>The Vault of Secrets Part One</i>	18 October 2010	5.15pm-5.45pm	26'25"	0.73M (1st)	N/A
<i>The Vault of Secrets Part Two</i>	19 October 2010	5.15pm-5.45pm	26'16"	0.61M (2nd)	N/A

BBC One BROADCAST

EPISODE	TRANSMITTED	TIME	DURATION	RATING	AI
<i>The Vault of Secrets Part One</i>	20 October 2010	4.30pm-5pm	26'25"	0.43M	N/A
<i>The Vault of Secrets Part Two</i>	21 October 2010	4.30pm-5pm	26'16"	0.49M	N/A

BBC HD BROADCAST

EPISODE	TRANSMITTED	TIME	DURATION	RATING	AI
<i>The Vault of Secrets Part One</i>	31 October 2010	5.30pm-6pm	26'25"	N/A	N/A
<i>The Vault of Secrets Part Two</i>	7 November 2010	4.30pm-5pm	26'16"	N/A	N/A



DEATH of the DOCTOR

Synopsis

Sarah Jane is shocked when a UNIT squad led by Colonel Karim arrives at her house. The Colonel informs her that the Doctor is dead, his body having been returned to Earth by the Shansheeth – a race of intergalactic undertakers who care for the dead and bring the bodies of heroes back home. Sarah Jane is told that the Doctor died at the Wasteland of the Crimson Heart, and UNIT is to oversee the funeral at Base 5, buried within Mount Snowdon. Sarah Jane attends with Clyde and Rani, and is delighted to meet an earlier companion of the Doctor's – eco-activist Jo Jones, formerly Jo Grant – who arrives with her grandson Santiago. The youngsters discover that the Shansheeth want the strong memories of the Doctor from the minds of Jo and Sarah Jane for their own plan – a scheme to recreate the TARDIS key so that they can access the space-time vessel. Clyde discovers that the artron energy he was infected with in *The Wedding of Sarah Jane Smith* allows the Doctor to swap places with him; far from being dead, the Doctor has actually been marooned on another planet. With Sarah Jane and Jo's help, the Doctor is able to bring himself and Clyde back to Earth simultaneously, and together the different parties unite to defeat the plot being hatched by the Shansheeth.

Radio Times

Wed 27 Oct 10 Part One: The Doctor is declared dead. Can Sarah Jane and Jo discover what happened?
Thu 28 Oct 10 Part Two: Sarah Jane and Jo make one last stand against the Shansheeth.

Phil Ford was meant to write this story," executive producer Russell T Davies told *Doctor Who Magazine*. "Then CBBC commissioned the first half of Series Five to be shot at the same time as Series Four. So we suddenly needed Phil at the back end of the shoot, to get Series Five ready." In addition to the first story of the series – eventually replaced by *The Vault of Secrets* – Phil had also been pencilled in for the fifth story in his capacity as lead writer.

The story content changed in late 2009 with the broadcast of *The Wedding of Sarah Jane Smith* at the end of October. "When ratings lift like they did for *The Wedding of Sarah Jane Smith* then the whole of BBC One's share increases, so you get a very happy Channel Controller, which is good for all of us!" Russell commented of the third series adventure which had featured the Doctor. By the following year, David Tennant had handed over the mantle of the Time Lord to Matt Smith, but the reception to *The Wedding of Sarah Jane Smith* "automatically suggested that Matt should visit Bannerman Road."

With the Doctor now an element of Phil's second story for the season, it was decided that a dramatic plot device would be the funeral of the apparently dead Doctor; this would also minimise the demands on Matt Smith and – as with *The Wedding of Sarah Jane Smith* – effectively restrict the Doctor's appearance to the second of the two episodes. However, there would be one more character from *Doctor Who* putting in an appearance in the story: another of the Doctor's former travelling companions – Jo Grant.



"The idea to use Matt Smith came first," recalled Russell T Davies of the development of *Death of the Doctor*, "but when I came back to the UK for Christmas, in December 2009, we had a script meeting with Phil Ford in BBC Television Centre, London and that's when I threw Katy Manning [who played former UNIT agent Jo Grant] into the mix. It just made sense – with UNIT and the funeral, I just kept thinking, where's everyone else? And bear in mind, this was early days of development – it could easily have turned out that Matt Smith wasn't free for much time during our dates, so the Doctor could have been limited to a cameo appearance at the end, in the final scene. In which case, the story still needed that extra

something. [Script editor] Gary Russell knows Katy very well, and I asked him in that meeting if she'd do it. He gave an immediate 'Yes!' So off we went!" Speaking to *DWM*, Russell added, "If we'd had the budget, I'd have packed the halls with every single ex-companion, I'd have found a way to pluck Romana out of E-Space!"

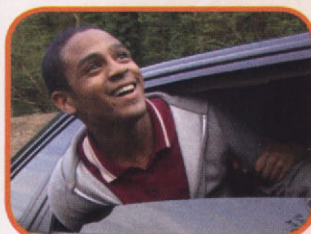
"Jo and Sarah Jane just seem to fit together, in my mind – probably because I was that viewer, watching at 10 years old, when Lis [Sladen] replaced Katy. And once Sarah Jane had arrived they did a story with Sarah Jane and the Third Doctor, called *Planet of the Spiders* (1974), in which Jo wrote the Doctor a letter from the Amazon," Russell told the CBBC website. "Now that sounds tiny. But in those days, old companions never did things like that, never. Never ever! Once gone, they'd never be mentioned again. So to me, as a kid, that was huge, and meant that Jo really was part of Sarah Jane's world. It's funny, that little scene, I loved it so much when I was young that it informed my entire thinking on *Doctor Who*, since I brought it back in 2005. That people who are gone, aren't really gone. Just like life... On a much more practical level, Jo is almost the only companion you could bring back. I mean, in practical terms."

Katy Manning had played Jo Grant, the Doctor's well-meaning and eager assistant at UNIT during his exile on twentieth-century Earth, from *Terror*



"... with UNIT and the funeral, I just kept thinking, where's everyone else?"

Russell T Davies



of the Autons (1971) to *The Green Death* (1973); in her final story, Jo had fallen in love with a charismatic young professor who advocated alternative technologies for an ecologically sound future – Professor Clifford Jones – who reminded her of a younger version of the Doctor. After her travels in time and space, Jo married Cliff and departed on an expedition up the River Amazon in South America in search of a fungus which could help solve Earth's food problems; it was during this journey that she wrote to the Doctor back at UNIT HQ in England during *Planet of the Spiders*.

The character of Jo seemed right for the format of *The Sarah Jane Adventures*; in the same way that Brigadier Lethbridge-Stewart had appeared in *Enemy of the Bane* (2008) as a grandfather figure, so Jo would be embodied as a sort of slightly batty but loveable auntie. Russell also emphasised to Phil

that Jo would not just feature in a 'fleeting cameo', but would be absolutely integral to the story. While Russell did not always go back and watch earlier episodes of *Doctor Who* when re-introducing old characters, on this occasion he made a point of re-watching *The Green Death*. As such, he saw Jo's departure from *Doctor Who* as hinting at an extremely positive future, in comparison to some of the other tales since written about her. The BBC Books novel *Genocide* by Paul Leonard – published in September 1997 – had featured a middle-aged Jo who had divorced Cliff and was holding down two jobs to support herself and her teenage son Matthew while living in Hackney. The Radio 4 comedy documentary *Whatever Happened to... Susan?* by Adrian Mourby – broadcast in July 1994 – had featured an interview with Jo Jones of Llanfairfach in Wales. Russell felt that Jo's life would have been

far more adventurous, and insisted that however she was portrayed in *The Sarah Jane Adventures*, Jo should not be shown in a cynical manner.

Since completing work on *Doctor Who* in April 1973, Katy Manning had continued acting on stage and on television, with appearances in series such as *Target*. She also gave birth to twins in 1977, and moved to the warmer climes of Australia in 1978 where she continued her acting career, diversifying into writing and directing for a wide variety of stage and television projects during the 1980s. Although she worked in New York and Los Angeles during the 1990s, Katy had put down roots in Australia, but remained in contact with the world of *Doctor Who* via appearances at conventions around the world.

Shooting Script



In the stage directions, Colonel Tia Karim was described as '30, efficient, formal, but kind.' The script noted in the stage directions that Shansheeth was 'pronounced shansheeth'; the main member of the Fifteenth Funeral Fleet triumvirate was Shansheeth-Blue, described as '7ft tall, head like a vulture, with a tiara of blue jewels; old, slow eyes; as for the body, the head, neck & spindly-nailed hands are all that can be seen, the rest of it swathed in black, layered fabrics, mimicking huge black wings. It has an old, mournful voice.' Describing their behaviour at the Gathering of Remembrance, the script noted that they would 'bow and scrape, Uriah Heep-like' in reference to the cloying, humble character created by Charles Dickens in his 1850 novel *David Copperfield*. Originally it was indicated that there would be also be '4 or 5 observers, in their 50s, sit dotted about' at the Gathering.

The X-15 rocket in the UNIT hangar was described as 'an Apollo-type rocket' with reference to the NASA lunar missions of the 1960s and 1970s. When Sarah Jane and her friends recalled the Doctor, the script specified a series of flashbacks: 'The Tenth Doctor. The last time she saw him, DW 4.18. [ie *The End of Time Part Two*]. Rani. Closes her eyes, remembering... the Tenth Doctor, SJA 5 & 6 [ie *The Wedding of Sarah Jane Smith*]... Clyde sees images from SJA 5 & 6 – but not the Doctor; he sees the same blue electricity around his hand... Sarah Jane [sees] the Tenth Doctor, DW 4.13 [ie *Journey's End*]... further, DW 2.3 [ie *School Reunion*]... the Fifth Doctor, from *The Five Doctors*... the Fourth Doctor... the Third Doctor...'

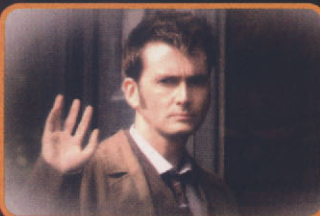
Jo Jones – née Jo Grant – was described as '60, a bit Bohemian in a wraparound shawl – but tough, too, tattoo on her wrist, big hiking boots. She always carries a carpet bag. She's all of a dither, but wonderful

with it; it's Jo Grant.' Her comment 'I wish I had my glasses' referred to the fact that Katy Manning was and always had been short-sighted, even when making *Doctor Who* between 1970 and 1973. Jo's grandson, Santiago Jones, was referred to as her '15 y/o grandson... Tall, smiling, cool; he'd wear a Blake Fielder-Civil-type hat'; this description referred to the style adopted by the controversial former husband of British singer Amy Winehouse. The Wasteland of the Crimson Heart was described as a 'Quarry location. Wind & smoke, all graded deep red: an alien world... a huge plain of ancient, broken, rusting spaceships, under 3 red moons.'

When Sarah Jane and Jo were encouraged to think of the TARDIS, the description of the flashbacks were outlined as 'Shots of the Tardis from the Tenth Doctor's time, the Fourth Doctor's, the Third Doctor's' and then 'Shots of the Tardis from the Third Doctor's time, glimpses of the interior from *The Three Doctors*, seeing the Second Doctor, the First Doctor...' 'I did specify *The Three Doctors*, cos it's important to note that Jo would be familiar with the concept of regeneration, having met the First and Second Doctors herself,' explained Russell T Davies to the CBBC website. Sarah Jane's memories of recent events with the Bannerman Road gang were outlined as 'slamming through images at a thunderous rate, Kudlak, Trickster, Judoon, Odd Bob...' When the TARDIS arrived in the attic, the script noted that it 'materialises where it did in SJA 5 & 6.'

The events of *Death of the Doctor* spanned three days. On Day 1,

Luke was winding Clyde up at 1629 with UNIT arriving at 1632 (Karim claimed that the Doctor's body had been returned to Earth, "last Sunday, at 1700 hours") and Sarah Jane later explaining about going to the funeral with no corpse at 2010. The car arrived to collect Sarah Jane's party at 1100 on Day 2, arriving at Mount Snowdon's UNIT base at 1700 where Karim commented that the funeral was scheduled for 0900 next day. Jo and Sarah Jane met during the Gathering of Remembrance at 1935 and later compared notes at 2116 on Night 2. The gang chased the Groske at 2135 and spied on the Shansheeth at 2141, with the Doctor then bodyswapping with Clyde at 2143 and the Shansheeth attacking at 2144 in the cliffhanger. By 2153, the memory weave was ready and Karim turned up the heat in the Groske's den at 2216. The Doctor, Jo and Sarah Jane returned to Earth at 2220, with the weave being overloaded and exploding at 2232, and the companions revealed as being safe at 2235. On Day 3, the TARDIS arrived in the attic at 0947 before departing at 1003, with Jo and Santiago leaving Bannerman Road at 1515.



Top: The X-15 rocket; Above 1: The Tenth Doctor says goodbye; Above 2: The First, Second and Third Doctors in *The Three Doctors*; Left: A Claw Shansheeth.





• **Left:** Not a Graske, a Groskel! The gang meets a new friend with a case of the blues.

• **Below 1:** A Shansheeth shows Sarah Jane the final resting place of the Doctor.

• **Below 2:** Jo Jones (Katy Manning) and her grandson Santiago (Finn Jones).

• **Below 3:** Sarah Jane is far from convinced that the Doctor is dead.

• **Below 4:** Something very strange is happening to Clyde...



“If we’d had the budget, I’d have found a way to pluck Romana out of E-Space!” Russell T Davies

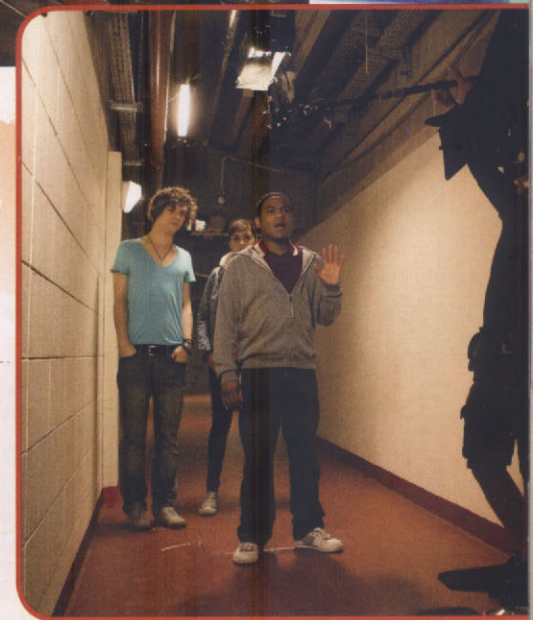


From 2001, Katy became involved with Big Finish’s range of Doctor Who audio adventures when she was visiting the United Kingdom; initially she played the eccentric time-travelling Iris Wildthyme in *Exeltris Dawns* (2002) and would later reprise the role in her own audio series from 2005 onwards. From 2008, she also returned as Jo Grant in various editions of *The Companion Chronicles* series from *The Doll of Death* onwards. For BBC Audiobooks, she had also recorded narration for television soundtrack releases such as *The Sea Devils* (1972) as well as recording talking book versions of novelisations including *Doctor Who and the Green Death*. In addition to a great deal of voice work for cartoons, Katy staged a number of one-woman shows, and it was one of these which brought her back to England on a semi-permanent basis in 2009; she had been slightly homesick for the UK for some years, despite having gained Australian citizenship in 2004.

Katy Manning had been considering returning to Australia to make a film when she got a mysterious phone call from Gary Russell, who told her that she needed to keep quiet about her forthcoming

appearance. However, Katy hadn’t been told about the planned return of Jo in *The Sarah Jane Adventures* by her agent, who in turn wasn’t yet able to tell her anything. Ultimately, Russell T Davies telephoned Katy from Los Angeles to explain about her character’s return to television – and to guide Katy around London since the actress had got lost on her way to the theatre! Talking to TV Choice, Katy commented of Jo that “she’s been buried under a pile of other demented characters that I have played! When Jo was told that she was going to come out she was like, ‘Out of my way, out of my way!’ Also you have to bear in mind she couldn’t be an elderly woman in mini-skirts and platform shoes. So you have to think about this woman who has matured.”

“Phil was meant to be writing the story at that point, but hadn’t actually put anything down on paper, and never actually did,” explained Russell. When work on the stories for the fifth series of *The Sarah Jane Adventures* took priority for Phil Ford, [producer] Nikki Wilson called Russell in Los Angeles and asked him if he would be willing to write the Doctor/Jo story himself. Russell was



happy to seize this opportunity; although he had created the series format and many of its characters, he had not had the opportunity to actually script for them since writing the debut instalment – *Invasion of the Bane* – in 2006, and even this had been a collaboration with Gareth Roberts. “The greatest attraction of taking this commission was not just introducing the Eleventh Doctor and Jo to SJA-world, but getting to write for Lis, Daniel [Anthony] and Anjali [Mohindra],” Russell told the CBBC website. “I’ve spent so long creating these characters, and working on every draft of the scripts, every edit and dub, without being able to give them words myself.”

There was also the matter of confirming the availability of Matt Smith after production on his debut series of *Doctor Who* had concluded in March 2010. “The opportunity arose towards the end of filming my first series as *Doctor Who* and I jumped at the chance,” Matt commented of the adventure in a BBC Press Office bulletin. “I knew Russell was going to write the episodes.”

The assignment for *The Sarah Jane Adventures* would also be Russell’s first opportunity to write

Right: Smith and Jones: Sarah Jane and Jo, in action together at last!

Below: Clyde, Rani and Santiago escape in the time-honoured tradition of crawling through the ventilation shaft.

Bottom 1: Clyde is about to have an out of body experience...

Bottom 2: ... as somebody starts to appear in his place.

Bottom 3: The Doctor (Matt Smith) has swapped places with Clyde in a blaze of artron energy!



“... she couldn’t be an elderly woman in mini skirts and platform shoes.” Katy Manning

for the Eleventh Doctor, played by Matt Smith, whose first series was due to air from Easter 2010. “By the time I came to write *Death of the Doctor*, I’d only read the scripts for *The Eleventh Hour* and *The Time of Angels*, then I’d stopped, not wanting to be spoiled! But then I had to research Matt Smith’s Doctor, so [Doctor Who showrunner] Steven [Moffat] kindly sent me copies of the finished edits of *The Time of Angels* and *Flesh and Stone* – without finished music and effects, but I’m used to watching that sort of copy! I also e-mailed Steven about the Eleventh Doctor’s character in general, and about where to park [the Doctor’s companion] Amy. I then discovered this meant both Amy and [her husband] Rory, so the whole wedding [seen in *The Big Bang*] was spoiled for me! Steven was actually very keen for past and present companions to meet up, even if this meant Amy popping her head out of the TARDIS right at the very end, or something... until I told him the budget, and that any more guest stars would cause CBBC to fall off air. He walked away laughing. Also, round about this time, Chris Chibnall was in the US, fresh from having been on set for *The Hungry Earth*, so I spoke

to him about the Doctor, too. And Gareth Roberts filled me in on [the Doctor saying] ‘Come along, Pond!’ which I adapted to ‘Come along, Smith!’”

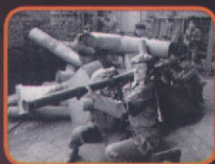
When writing for Jo Jones, Russell was keen to be true to the original character. Jo’s clumsy entrance at the Gathering of Remembrance was inspired by Katy’s tales of her arrival at the audition for the role of Jo back in 1970; she had been late and got lost at the BBC, since she had forgotten her spectacles and was therefore unable to find the correct room where the production team was waiting to see prospective actresses. Russell also thought carefully about the moment when Sarah Jane and Jo – two former companions of the Doctor – would meet for the first time. “I love that moment in *The Avengers* when Tara King and Emma Peel pass on the stairs, but a couple of lines wouldn’t be enough for Jo and Sarah Jane,” commented Russell in *DWM* with reference to the 1960s ABC adventure series and the departure of one of John Steed’s colleagues as his new partner arrived in the 1968 episode *The Forget-Me-Knot*.

Of the new alien undertaker race, the Shansheeth, Russell told CBBC that “vultures just seem to fit funerals. Don’t they? Or rather, they fit death. But the way vultures circle around death. Picking over the bones. They must sort of enjoy it, mustn’t they? So that created the image of these morbid, lugubrious mourners, relishing their perpetual sadness.” In a moment of continuity-hanging mischief, Russell’s script suggested that the number of times that a Time Lord could regenerate might not be 12 – as stated in many Doctor Who stories since *The Deadly Assassin* (1976) – but 507. The script also concluded with a speech from Sarah Jane which made reference to many of the Doctor’s other human companions from the twentieth century. “It just fitted the whole theme of memory, and of time passing,” Russell told CBBC, “and it was a salute, to those lovely characters, and happy times... I enjoyed looking back, and in a way, that’s what the whole story is about, isn’t it? Loving the past. Having been through that process... of realising that Jo is one of the few companions who could walk through the door, it made me wonder about the others. And then I realised that Sarah Jane must have wondered in the same way. For old-time viewers, it’s a nice nod – and it’s also worth pointing out that it’s all supposition on Sarah Jane’s part.”

Because of the availability of Matt Smith, the story with the Doctor was shifted to Episodes 5 and 6 in the fourth series. It would form part of Block Two along with Episodes 7 and 8, a batch of episodes to be directed by Ashley Way. Born in Cardiff in 1971, Ashley had started as a writer and



Connections: Part One



UNIT – the Unified Intelligence Taskforce – made another appearance in *The Sarah Jane Adventures*; they had previously been seen in *Enemy of the Bane* (2008) and had originally been created for the 1968 *Doctor Who* story *The Invasion*, with Sarah Jane Smith working alongside them in *The Time Warrior* (1973/4), *Invasion of the Dinosaurs* (1974), *Planet of the Spiders*, *Robot* (1974/5), *Terror of the Zygons* (1975), *The Android Invasion* (1975) and *The Seeds of Doom* (1976).

Shansheeth-Blue commented that the Doctor's homeworld – Gallifrey – had been lost long ago (as established in *The End of the World* (2005)), despite its brief reappearance in *The End of Time Part Two* (2010). As with *The Wedding of Sarah Jane Smith*, Brigadier Lethbridge-Stewart was still in Peru. Karim also commented that Miss Shaw could not get back from Moonbase; this was Doctor Elizabeth Shaw who had been the Doctor's colleague at UNIT during the first stage of his Earth exile from the stories *Spearhead from Space* (1970) to *Inferno* (1970), while in the chronology of *Doctor Who*, it had been established that a moonbase – primarily for weather control – had been established on the Earth's satellite by the events of *The Moonbase* (1967), set in 2070.

On seeing the Groske, Sarah Jane, Rani and Clyde believed that these were in fact

Graske, whom they had encountered before in *Whatever Happened to Sarah Jane?* and *The Temptation of Sarah Jane Smith* in the form of Krizlok; the Graske had been created by Gareth Roberts in 2005 for the interactive *Doctor Who* adventure *Attack of the Graske* and had also featured in the *Doctor Who* adventures *Music of the Spheres* (2008) and *The End of Time Part Two* (2010). However, the Groske were blue rather than red, and Karim explained that they had been stranded on Earth in 2006 and used by UNIT as workmen.

Recalling her brief glimpse of the Doctor when he saved Luke's life at the end of *The End of Time Part Two*, Sarah Jane told Karim that she thought the Time Lord had regenerated. Sarah Jane knew of Jo Grant, but had never met her; Jo had left UNIT in *The Green Death* shortly before the events of *The Time Warrior* in which Sarah Jane had first met the Doctor. Jo – in turn – had heard of Sarah Jane Smith, having written to the Doctor and her former colleagues at UNIT HQ in *Planet of the Spiders*; she also recalled the “soldier boys” she had worked with such as Captain Mike Yates and Sergeant Benton.

Since leaving UNIT to travel along the Amazon with her husband Professor Clifford Jones, it was established that Jo had had many adventures, including living in the state of Mato Grosso in western Brazil with

the Nambikwara tribe in 1983. She and Cliff had had seven children and by now had 12 grandchildren with a 13th on the way; Cliff himself was away picketing an oil rig in the Ascension Islands of the South Atlantic Ocean. After months travelling along the Amazon at a village in the Mato Grosso area of Cristalino, Jo had telephoned UNIT to hear that the Doctor had left one day and never come back – presumably sometime after the events of *The Seeds of Doom*. She also recalled how when she said goodbye to the Doctor in *The Green Death* she had asked him to come back and see her some time, to which he had agreed. The Doctor commented that since they had parted, Jo had spent 40 years living in huts, climbing up trees, tearing down barricades, flying kites on Mount Kilimanjaro in the African country of Tanzania and sailing down the Yangtze – the longest river in Asia – in a tea chest.

Sarah Jane told Jo of her son Luke (“no dad in the picture”) and referred to his recent departure to university in *The Nightmare Man*. She also explained about when the Doctor came back into her life in *School Reunion* (2006) “about four years ago” when they were both investigating Deffry Vale High School. For Jo, there had been no such contact since their farewell at the Nuthutch community in Wales when he had given her the crystal from Metebelis Three, the planet which he had been trying to take her to see from *Carnival of Monsters* (1973) to *The Green Death* and which she now mentioned to Sarah Jane – who had visited this alien world herself in *Planet of the Spiders*. Jo and Sarah Jane then both recalled their visits to the planet Peladon in the future; Jo had been inside the Royal Palace in *The Curse of Peladon* (1972) while 50 years later Sarah Jane had accompanied the Doctor there in *The Monster of Peladon* (1974) with both encountering the royal beast Aggedor. Clyde explained to Santiago about the events of Sarah

Jane's wedding in *The Wedding of Sarah Jane Smith* and how he was infected with artron energy from the Doctor's TARDIS.

When Jo recalled how the Doctor took her to the planet Karfel, this was a reference to *Timelash* (1985) in which the Doctor's companion Peri saw a picture of Jo given to one of the natives on a previous visit during the Doctor's third incarnation. Sarah Jane remembered the Doctor taking her to the orange groves of the Italian dukedom of San Martino in *The Masque of Mandragora* (1976), specifying the date of this adventure as 1492 (as given in the novelisation). Jo then referred to her encounters with Drashigs in *Carnival of Monsters*, Axons in *The Claus of Axos* (1971), Ogrons in *Day of the Daleks* (1972) and *Frontier in Space* (1973), Daleks in *Day of the Daleks*, *Frontier in Space* and *Planet of the Daleks* (1973) and Azal the Dæmon in *The Dæmons* (1971), while aliens faced by Sarah Jane included Cybermen in *Revenge of the Cybermen* (1975) and *The Five Doctors* (1983) and Zygons in *Terror of the Zygons*. Sarah Jane was aware of the Doctor's ability to change his face having seen it first hand in *Planet of the Spiders*, encountering other incarnations in *The Five Doctors* and renewing her friendship with the tenth incarnation, while Jo had seen her Doctor's two previous incarnations in *The Three Doctors* (1972/3). The Doctor commented to

Jo that she would have been 21 or 22 years of age when he last saw her in *The Green Death*.



Top 1: UNIT soldiers; **Top 2:** Liz Shaw with the Third Doctor and the Brigadier; **Top 3:** The Moonbase. **Top 4:** The Invasion; **Top 5:** Robot; **Top 6:** Terror of the Zygons; **Top 7:** The Graske; **Above 1:** School Reunion; **Above 2:** The Curse of Peladon.

assistant director; his first contact with the Doctor Who world had been in 2005 when he directed the interactive mini-episode *Attack of the Graske* and the series of Tardisodes before becoming one of the main directors on the spin-off series *Torchwood*, and then directing the Doctor Who episodes *The Hungry Earth* and *Cold Blood* in late 2009. The tone meeting for Block Two was held at Upper Boat Studios on the afternoon of Wednesday 31 March, and during the subsequent preparation period Ashley visited Joss Agnew's shoot on Tuesday 13 April to discuss his episodes with director of photography Mark Waters.

The shooting scripts for Episodes 5 and 6 were issued on Thursday 15 April, and the readthrough with the cast for both Block Two stories was then

conducted in Upper Boat's meeting room from 2pm on Monday 19 April. Matt Smith was still on holiday in the USA following his publicity tour concurrent with the debut of his Doctor Who episodes on BBC America, so his involvement in *The Sarah Jane Adventures* was announced in his absence. On the morning of Monday 19 April, the BBC Press Office revealed *The Doctor* and Jo Grant join CBBC's *The Sarah Jane Adventures* in special episodes written by Russell T Davies. "It's a fantastic script and I can't wait to work with another Doctor and hope Matt has fun with us," said Elisabeth Sladen. "I've known Katy for ages and I am delighted to be working with her. I last met her in LA but this time we will be in Cardiff. LA was good but Cardiff is better." "Playing Jo Grant again is something I

never really considered," explained Katy Manning in the bulletin. "I was gob-smacked when they told me and I am over the moon. What an incredible little treat. I come home and this is one of the first things that happens." Executive producer Nikki Wilson added, "We are absolutely thrilled to be introducing Sarah Jane and the gang to both the Eleventh Doctor and Jo Grant, and to have a script penned by Russell T Davies is the icing on the cake! Viewers are in for a real treat, with an action-packed story full of Russell's usual wit and warmth, which takes the gang inside a secret base beneath Snowdon and introduces brand-new vulture aliens, the mysterious Shansheeth. All this, plus a trip to an alien planet – a first for *The Sarah Jane Adventures*."

Connections: Part Two



When the Doctor remarked "Come along, Smith!" to Sarah Jane, this was in reference to the eleventh incarnation bustling Amy Pond around in a similar manner, using her surname. Sarah Jane recalled the Doctor's sonic screwdriver from their many adventures together, but on this occasion it had been taken by the Shansheeth. Jo and Sarah Jane both considered how many years it was since they had been on another planet; Spiridon in *Planet of the Daleks* and the Death Zone on Gallifrey in *The Five Doctors* respectively. Recalling *The End of Time Part Two*, Sarah Jane asked the Doctor about his last regeneration with the Doctor explaining that – as always – it hurt; he also confirmed that on this occasion, had looked back at all of the companions he was so proud of.

Since the events of Amy Pond and Rory Williams' wedding in *The Big Bang* (2010) – the most recent Doctor Who episode – the Doctor commented on the couple now being married; as before, he referred to them as "Mr and Mrs Pond" rather than "Mr and Mrs Williams," with Jo recalling that she

only left him in *The Green Death* because she was marrying Cliff Jones. Rani recalled how the Bannerman Road gang had been to parallel time lines in *The Temptation of Sarah Jane Smith*, dream dimensions in *The Nightmare Man* and limbo in *The Wedding of Sarah Jane Smith*. Clyde also referred to his encounter with a platoon of Judoon in *Prisoner of the Judoon*. The Doctor's reaction to crawling through ventilation shafts taking him back – or forwards – referred to adventures such as *The Ark in Space*, *The Hand of Fear* and *Planet of the Daleks* in which he, Sarah Jane and Jo had all had to move along such ducting. When Clyde asked how many times the Doctor could regenerate, his off-hand reply of "Five hundred and seven" was scarcely in line with the rule that a Time Lord could only regenerate 12 times first established in *The Deadly Assassin* (1976).

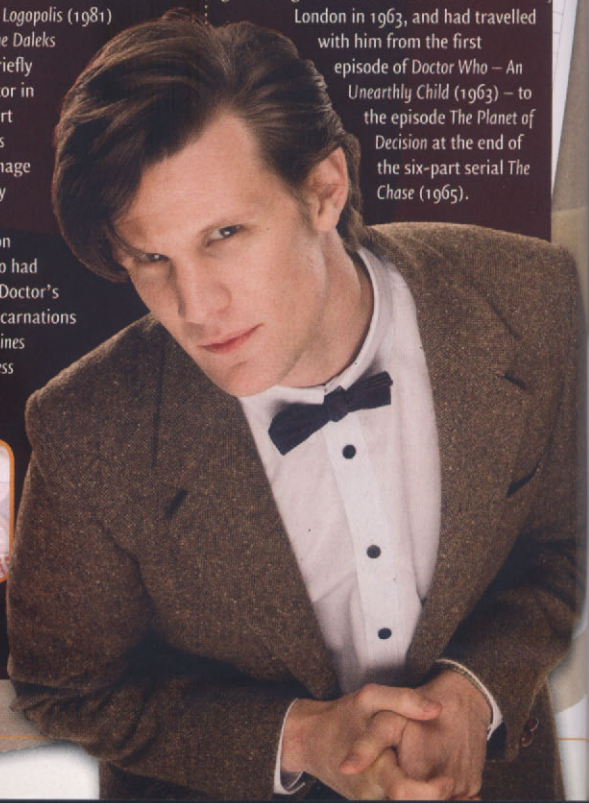
When conjuring up memories to overload the memory weave, Clyde encouraged Sarah Jane to remember Maria Jackson and her father Alan who had left for America in *The Last Sontaran* (2008), and their encounter with the Gorgon in *Eye of the Gorgon* (2007). Similarly Rani referred to the clowns of *The Day of the Clown* (2008),

the zodiac harness by Trueman in *Secrets of the Stars* (2008) and the Mona Lisa coming to life in *Mona Lisa's Revenge*; the Doctor was intrigued by the reference to the Mona Lisa, having had his own adventure concerning the painting in *City of Death* (1979). Clyde commented that his home on Millview Avenue was just down the road on the left from Bannerman Road, while Rani referred to fighting Slitheen – as she had done in the 2009 Comic Relief scene and *The Nightmare Man* – and the Trickster – whom she had encountered in *The Temptation of Sarah Jane Smith* and *The Wedding of Sarah Jane Smith*. Jo was unaware that the Doctor was now the last of the Time Lords when she said goodbye him.

In the closing scene, Sarah Jane spoke of the other companions whom she had learnt about. Fighting for Aboriginal rights in Australia was Tegan Jovanka, the Air Australia hostess who travelled with the Doctor in his fourth and fifth incarnations from *Logopolis* (1981) to *Resurrection of the Daleks* (1984), and had briefly met the Sixth Doctor in the *Jim'll Fix It* insert *A Fix With Sontarans* (1985). The orphanage in India was run by former sailor Ben Jackson and London secretary Polly who had travelled with the Doctor's first and second incarnations from *The War Machines* (1966) to *The Faceless Ones* (1967). She recalled Harry,

the naval surgeon on attachment to UNIT as a medical officer, whom she had met in *Robot* (1974/5) and last seen in *The Android Invasion* (1975); Sarah Jane referred to Harry in the past tense and in the novelisation of *The Wedding of Sarah Jane Smith*, it had been implied that Harry had died (Elisabeth Sladen's friend Ian Marter who had played Harry had died in 1986). The comment that Harry had discovered vaccines which saved thousands of lives tied in which the novel *Damaged Goods* by Russell T Davies published in the Doctor Who: *The New Adventures* range by Virgin Books in October 1996; in this, it was indicated that Harry had found a cure for AIDS. "Dorothy" who ran A Charitable Earth was better known as Ace, a Perivale teenager who accompanied the seventh incarnation of the Doctor from *Dragonfire* (1987) to *Survival* (1989). Finally, Ian Chesterton and Barbara Wright had been schoolteachers to the Doctor's granddaughter at Coal Hill School in

London in 1963, and had travelled with him from the first episode of *Doctor Who* – *An Unearthly Child* (1963) – to the episode *The Planet of Decision* at the end of the six-part serial *The Chase* (1965).



Top 1: The Eleventh Doctor; Top 2: The Ark in Space; Top 3: Jo and Cliff Jones; Top 4: Mr and Mrs Pond; Above 1: Tegan Jovanka; Above 2: Polly and Ben; Above 3: Harry Sullivan with Sarah Jane; Above 4: Ace.



• **Left:** Rani, Santiago, Sarah Jane and Jo come face to face with the Eleventh Doctor!

• **Below 1:** The Doctor, Sarah Jane and Jo talk about the old days.

• **Below 2:** The Claw Shansheeth of the 15th Funeral Fleet have a sinister purpose...

• **Below 3:** Santiago Jones, eco-warrior!

“Vultures just seem to fit funerals. They circle around death. Picking over the bones.”

Russell T Davies



K

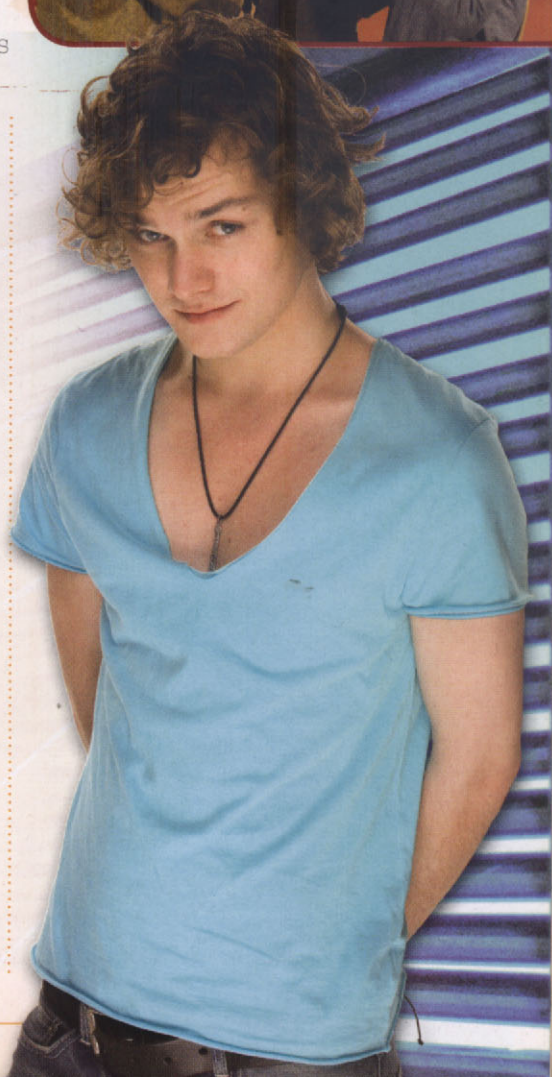
aty Manning had been rather nervous prior to the readthrough, but found that the occasion was “an absolute joy” when everyone was so kind to her. On seeing the script, Katy was delighted to see that Russell T Davies’ take on writing Jo had been to make her ‘quirky’. She was particularly pleased that through the words of the older Jo Jones, the young Jo Grant was still very much in evidence. “When I saw the script it was just divine, I loved it,” she told *DWM*. “I thought it was wonderful.” In her delivery of the scripted dialogue, Katy would paraphrase certain speeches on occasion, or add extra words of affection to other characters such as “babe” or “sweetie.” The actress also had to rediscover how to perform Jo’s voice which – even in the 1970s – had been a higher register than her own. “I used to lift Jo’s voice right up – but there was a moment on set, for these episodes, where I forgot that Jo is 40 years older. I went, ‘Ooh gosh, Doctor,’ and scared myself,” she told the *Radio Times*. “I knew Katy socially, but I’d never worked with her before,” Elisabeth Sladen told the *Coventry Telegraph*, “and there’s no mistaking Jo. In her own sweet way she’s just as bonkers as she’s always been!”

A recce for Block Two locations took place on Tuesday 20 April. Following the readthrough, pink script revisions for the story were issued on Wednesday 21 May covering Santiago asking about the strange energy on Clyde’s hand in Episode 5, and covering various scenes in Episode 6 such as the Doctor’s party returning to Earth, the companions being attached to the weave, and



the TARDIS reappearing at Bannerman Road. A production meeting for Block Two was held on the morning of Wednesday 21 April at Upper Boat, and on Friday 23, regular alien performer Paul Kasey arrived at Upper Boat for his costume fitting in his latest role – that of the main member of the Shansheeth triumvirate.

Recording on Block Two commenced on Monday 26 April with Tommy Knight returning for the day to record Luke’s contribution to Episode 5 before the 7pm wrap; these sequences in the existing Oxford University bedroom set seen in Episode 3 were taped after work on Episode 7 and 8, the ‘empty planer’ storyline. At lunchtime, the production team had a recce of the funeral chamber set constructed in Studio 6, while Finn Jones – who was playing Santiago – attended Upper Boat studios for a costume-fitting. Having appeared in *Hollyoaks*, 23-year-old Finn was not particularly familiar with either *Doctor Who* or *The Sarah Jane Adventures* and had read up about both series prior to his audition for the part of Jo’s grandson.



Right: Colonel Karim (Laila Rouass) is in league with the Shansheeth.

Below: The Doctor, Sarah Jane and Jo are ready for action.

Opposite page top 1: Clyde has to defuse the situation.

Opposite page top 2: The Doctor and Jo have a hearts-to-heart about their time together.

Opposite page top 3: Three old friends travelling through space again...

Opposite page top 4: ...to an alien planet for the first time in years!



“It just fitted the whole theme of memory and time passing. I enjoyed looking back.”

Russell T Davies

Tuesday 27 April found the BBC Wales team out at Bannerman Road – or rather Clinton Road in Penarth – where Laila Rouass, Katy Manning and Finn Jones joined the cast, alongside numerous UNIT vehicles, a taxi and the regular vehicles such as Sarah Jane's Nissan, Haresh's car and Gita's Bloomin' Lovely van; driving practice for various artistes in the UNIT transport was conducted in the morning at Upper Boat. The arrival of the funeral car was taped first, followed by the heavy-handed arrival of Karim and the UNIT forces, with the day then wrapping with Jo and Santiago bidding a fond farewell to their new friends. Of the guest cast, Laila Rouass – playing Colonel Karim – had previously featured prominently in a couple of ITV1 series: *Footballers Wives* and *Primeval*.

Cardiff's Millennium Stadium was again an ideal venue for the BBC Wales crew, this time offering the functional rooms allocated as quarters to Sarah Jane and her friends at UNIT Base 5 for recording on Wednesday 28; the stadium had featured in *Doctor Who* on various occasions since Dalek was recorded there in October 2004. Actor Jimmy Vee returned to the series again this time as a Groske, having previously featured as the Groske from *Whatever Happened to Sarah Jane?* (2007) and *The Temptation of Sarah Jane Smith* (2008) as well as playing various roles – including Groske – on *Doctor Who*. The application of the Millennium FX Groske prosthetic was supervised by Rebecca

Smith, while her colleagues Charlie Bluett, Lauren Wellman and Bethan Harris were in charge of the Shansheeth which were the subject of a 'show and tell' session at 2pm with Millennium's Rob Mayor and performer Paul Kasey, who would be appearing as Shansheeth Blue alongside fellow creature performer Ruari Mears as Shansheeth Red.

“The Shansheeth... are I think pictorially the most stunning [aliens] we have ever had. They are operated with the puppeteer's hand up the neck so quite often you're in a scene and it cuts and this bird head flops on your shoulder because the hand's got to rest and it goes for the nearest shoulder!” Elisabeth Sladen told the BBC Press Office. As for the day's working schedule, scenes in the UNIT bedroom for Episodes 5 and 6 were taped first, followed by the corridor scenes where Karim greeted Sarah Jane's party. After this, the crew travelled to the Cemex quarry at Taff's Well – a

venue used by both *Doctor Who* and *Torchwood* since *The Fires of Pompeii* in October 2007 – to record Sarah Jane, Clyde and Rani's first view of UNIT Base 5 at Mount Snowdon.

The funeral chamber was used for recording between 8am and 8pm on Thursday 29 April. Only one scene was scheduled for the day, this being the Gathering of Remembrance and the arrival of Jo and Santiago. “It was hard not to crack up at the Doctor's funeral because we were having to take it so seriously. We couldn't laugh. We had to behave,” Finn Jones told *DWM*. At the same time, director Joss Agnew was at work with another crew picking up on material for Episodes 1 and 3. Back to standard hours, the same set was used to end the first week on the block with sequences from the climax of Episode 6 featuring Sarah Jane and Jo along with Karim and her





Shansheeth allies, along with pick-up shots for the previous day's sequence.

Back from the USA, Matt Smith had recorded his dialogue for the third and fourth Doctor Who Adventure Games on Saturday 1 May, after which his week on *The Sarah Jane Adventures* began on Monday 3 May. The first extended day from 8am to 8pm was spent in Studio 6 with the sequence outside the locked doors of the funeral chamber in the UNIT base. Stunt arranger Tom Lucy supervised all the stunt work around the destruction of the chamber.

Production that afternoon was covered by journalists and a photographer from Sky magazine. The series' regular cast were all delighted to be working with Matt Smith. "So wicked to work with. He's full of energy," commented Anjli on TMI Friday, while Lis told the *Liverpool Echo*, "I've known quite a few Doctors now, and found myself thinking 'so that's what Jon [Pertwee] and Tom [Baker] and David [Tennant] look like nowadays'! All the Doctors I've worked alongside have their differences in approach which is always interesting to see. Underneath it all, they are still the same Doctor to me though. This time with Matt was absolutely amazing. He is a tremendous actor, very intuitive and dynamic and clever, all at the same time." She also told the BBC Press Office that Matt was "such an inclusive actor... He'd just come back

from Los Angeles and he was absolutely jetlagged and they gave him this big scene to start with. He walked into this unfamiliar set-up and no matter who you are I think you feel that. He just had a week and he was really, really good."

Matt Smith himself had not seen any episodes of *Doctor Who* featuring either Sarah Jane Smith or Jo Grant and looked them up on the internet prior to his arrival on *The Sarah Jane Adventures*. It was his first appearance as the Doctor on television since completing recording on *Doctor Who* several weeks earlier, and on this occasion he sported a slightly different wardrobe as the Doctor acquired a different shirt. "Sadly it's the cameras we use on *Sarah Jane*, it makes the pattern flare on the Paul Smith shirt I normally wear," he explained to TV Choice. "So I have to have a plain one, but it looks quite nice."

On set, Matt particularly relished talking with both Elisabeth Sladen and Katy Manning about their tenures on *Doctor Who* alongside his predecessors, Jon Pertwee and Tom Baker – who had played the Third and Fourth Doctors respectively. "I'm very fond of Lis, she's just lovely, and it's a privilege to be working with two former companions," Matt told the BBC Press Office. "I felt such a bond working with the actresses and loved picking their brains about working with their

Doctors in the past. Working with Katy Manning has been wonderful. She's a lovely person, mad as a box of fish, but totally dynamite! And she is so forthcoming about her time on *Doctor Who*. She has made me aware of what a privilege it is [to be playing the Doctor]. I'm constantly aware of *Doctor Who*'s rich history."

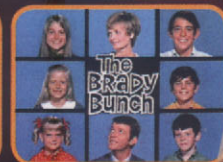
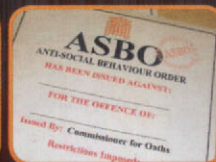
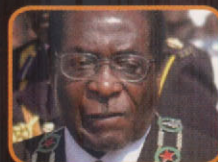
On location, the BBC team worked from 8am to 5.30pm next day at Trefil Quarry in Tredegar, previously used in 2008 for sequences in both *The Temptation of Sarah Jane Smith* and *Enemy of the Bane*. Only Matt, Lis, Katy and Daniel were required for the sequences set in the Wasteland of the Crimson Heart, starting with all the Episode 6 scenes of the Doctor and continuing with the sequences as he was subsequently joined by Jo and Sarah Jane. At the end of the day, Clyde's scenes bridging Episodes 5 and 6 were recorded. Also on Tuesday 4 May, minor changes to Episode 6 were made with blue revisions, mainly covering Colonel Karim ordering parts of the UNIT base being sealed off.

Connections



In Part One, Luke commented that he was writing an essay on Pendulum Physics, the study of a body oscillating under gravity. Much of the story was set at UNIT Base 5, situated in Mount Snowdon, the largest mountain in Wales. Santiago Jones was named as such because he was born

in a caravan at the foothills of the Andes, adopting the name of the capital city of Chile. Santiago commented that his mother had chained herself to the railing at a G8 summit, one of the meetings of the eight major industrialised nations of the world held since 1997; his father had been arrested at the Climate Change Conference, one of the main subjects of discussion at the summits in



recent years, notably since 2005. Santiago's mother was in Japan, attempting to stop the work of whaling ships; although the killing of whales for commerce had been banned by the International Whaling Commission in 1986, some Japanese organisations still exploited loop-holes in the law.

Jo Jones had once handcuffed herself to Robert Mugabe, the president of Zimbabwe since 1987 whose laws and policies had brought criticism from other nations of the world, particularly with regards his disregard for human rights.

In Part Two, Karim described Clyde, Rani and Santiago as "a bunch of ASBO kids" – in reference to Anti-Social Behavioural Orders introduced by the Labour government in 1998; later on, she called them "the Brady Bunch" after the American family sitcom *The Brady Bunch* which ran from 1969 to 1974 (and its later spin-offs) which followed the adventures an extended family of six children created when a widow and widower married. Sarah Jane had also found out about other companions of the Doctor by using the popular internet search engine Google which had been developed in 1996.



Top 1: Rani, Santiago and the Doctor; **Top 2:** Robert Mugabe; **Top 3:** ASBO; **Top 4:** The Brady Bunch; **Above 1:** Mt Snowdon; **Above 2:** G8 summit; **Above 3:** A whaler.

Editing



Cuts to the two episodes were minimal. In *Part One*, when Luke was winding Clyde up he originally said of Sanjay, "he's studying biology, he's so clever, he's like my best mate." When Karim showed the mourners Rocket X-15, she originally added that of the Doctor's lead-lined coffin, "The casket will sail through the stars forever." As the youngsters emerged from the ventilation system, Rani originally asked Clyde, "But what were they saying?"

In *Part One*, archival footage from both *The Sarah Jane Adventures* and *Doctor Who* was used to depict Sarah Jane's, Rani's and Clyde's memories of the Doctor; Sarah Jane recalled the Doctor's fleeting visit to Bannerman Road in *The End of Time*, Rani and Clyde remembered the events of *The Wedding of Sarah Jane Smith*. Sarah Jane then recalled earlier incarnations of the Doctor, shown as the fourth incarnation in *Pyramids of Mars* (1975) and the third incarnation in *Death to the Daleks* (1974).

In *Part Two*, Sarah Jane's memories of the TARDIS were represented by the Bannerman Road gang entering the vessel in *The Wedding of Sarah Jane Smith*, the Doctor and his friends operating the TARDIS in *Journey's End* (2008), the Doctor in the TARDIS control room in *Pyramids of Mars* (1975) and the Doctor activating the scanner of the secondary TARDIS control room in *The Masque of Mandragora* (1976). For Jo, her recollections were of the TARDIS arriving in the hold of the *SS Bernice* in *Carnival of Monsters*, the TARDIS being hauled from a bomb crater by UNIT in *The Time Monster* (1972), the second and third incarnations of the Doctor in the TARDIS control room from *The Three Doctors* and the first incarnation appearing on the scanner in the same story.

Going back further, Sarah recalled first the Doctor from *School Reunion*, and then a sequence of images from *Death to the*

Daleks: the friendly Exxilon Bellal, a group of robed Exxilons which attempted to sacrifice her, and a robot-like root probe from the automated city on the planet Exxilon. After a shot of the Daleks blocking her car from *The Stolen Earth*, she recalled the Sontaran commander Linx whom she encountered in the middle ages during her first journey with the Doctor in *The Time Warrior* and then her visit to late fifteenth-century Italy in *The Masque of Mandragora* where she remembered the High Priest of the Cult of Demnos, and also the masked soothsayer Hieronymus bathed in Mandragoran energy.

The next sequence of Sarah's memories began with extracts from *The Monster of Peladon* depicting Ambassador Alpha Centauri, Chancellor Ortron and the state of the royal beast Aggedor, and a Martian Ice Warrior. This was followed by the Doctor and Rose from *School Reunion*, extracts from *Pyramids of Mars* showing the unmasked Osirian face of Sutekh the Destroyer as it appeared in the TARDIS, a servicer robot disguised as an Egyptian mummy at Marcus Scarman's Priory in 1911, and the masked Sutekh, then the fanatical botanist Harrison Chase from *The Seeds of Doom*, the anti-matter monster encountered on Zeta Minor in *Planet of Evil* (1975), a tyrannosaurus rex transported to modern-day London in *Invasion of the Dinosaurs* (1974) and also her old friend Brigadier Lethbridge-Stewart from the same adventure.

Sarah's memories then continued with the Doctor and UNIT medical officer Harry Sullivan in the Doctor's car Bessie talking to the Brigadier and RSM Benton at the end of *Robot*, before memories of *The Hand of Fear* in which the fossilised hand of Eldrad returned to life, first bonding with Sarah to create a humanoid version of itself and finally regaining its true form as a full Kastrian on its home world. A pair of Zygons was then seen from *Terror of the Zygons*, followed by Davros – the Kaled creator of the Daleks –

and two of the Daleks themselves from *Genesis of the Daleks* (1975). From *The Android Invasion* then came images of four deadly android mechanics, the Doctor watching one of the faceless androids, and then the features of Styggron, the chief scientist of the Kraals.

The memories conjured up by Jo first came from *Planet of the Daleks* and her trip to the planet Spiridon where she encountered the Daleks, the invisible Spiridons clad in purple furs, saw a Dalek spaceship, gazed upon a vast Dalek invasion force and also glimpsed the gold and black Dalek Supreme. Then from the earlier adventure of *The Time Monster* she remembered the brilliant figure of Kronos the Chronovore, the Doctor's Time Lord nemesis the Master summoning Kronos, and the Crystal of Kronos by which the Chronovore was controlled.

Going further back, Jo recalled being confronted on a beach by one of the 'Sea Devils' – aquatic cousins of the Silurians – in *The Sea Devils*. Then while trapped inside a miniscope in *Carnival of Monsters*, she had seen Major Daly gazing out of the lounge on the *SS Bernice* as a plesiosaur attacked the vessel apparently in the year 1926, the Drashig repelled by the Doctor's use of his sonic screwdriver to detonate marsh gas, Claire Daly and Lieutenant Andrews aboard the *SS Bernice* and also Shirna, the Lurman showgirl whose colleague owned the miniscope.

Jo then recalled the events of *The Dæmons* (1971) in which she had faced the animated gargoyle Bok, the satanic rites of the Master, and Azal – the last of the Dæmons. From her trip to the planet Solos in the thirtieth century in *The Mutants* (1972), she then saw the Doctor aboard Skybase One and one of the Solonian mutants,

before recalling one of the ape-like Ogrons from the twenty-sixth century of *Frontier in Space*. Again from *The Mutants*, she saw the Solonian Ky with mutated members of his race, and also the evil Marshal who had ruled Solos as an Earth colony. From *Frontier in Space*, Jo recalled the reptilian Draconians, and the Master working alongside the Daleks. From her trip to

Peladon in *The Curse of Peladon*, she could see Delegate Alpha Centauri, Martian delegate Lord Izlyr, and the young King Peladon who had asked her to marry him.

Prompted by Clyde and Rani, Sarah Jane's more recent memories included meeting Miss Wormwood at the Bubblesock factory and encountering the Bane mother in *Invasion of the Bane* (2007), Janine revealing her Slitheen form at Coldfire Construction in *Revenge of the Slitheen* (2007), Maria Jackson coming to say goodbye in *The Last Sontaran*, the Gorgon at the abbey from *Eye of the Gorgon*, General Kudlak at the offices of Combat 3000 in *Warriors of Kudlak* (2007), the childhood death of Andrea Yates in *Whatever Happened to Sarah Jane?*, Ky's dematerialisation at the end of *The Last Boy* (2008) after Mr Smith forces Luke to use the MITRE headset, the unmasking of Commander Kaagh and the departure of his Sontaran vessel in *The Last Sontaran* (2008), the transformation of Elijah Spellman into the Pied Piper and Odd Bob the Clown at the Magical Museum of the Circus in *The Day of the Clown*, the astral energy focussing on astrologer Martin Trueman in *Secrets of the Stars*, Clyde's father Paul Langer transformed into a Berserker in *The Mark of the Berserker* (2008), the Trickster in the void and Sarah Jane's mother with her as a baby from *The Temptation of Sarah Jane Smith* from which she also recalled her three young friends: Rani, Clyde and Luke.



Top 1-4: The Wedding of Sarah Jane Smith; The Time Warrior; The Monster of Peladon; The Lost Boy; Above 1-4: The Three Doctors; The Sea Devils; Carnival of Monsters; Frontier in Space.



• **Left:** The Shansheeth need Sarah Jane's memories in order to get their talons on the TARDIS.

• **Below:** Clyde, Rani, Santiago and the Doctor attempt to rescue Sarah Jane and Jo with help from a Groske.

• **Bottom 1:** The Shansheeth have the TARDIS...

• **Bottom 2:** ...and they want Sarah Jane and Jo's memories to create a new key.

• **Bottom 3:** Sarah Jane and Jo's experiences with the Doctor power the memory weave.

"He is a tremendous actor, very intuitive and dynamic and clever, all at the same time." Lis Sladen



The team returned to the Millennium Stadium and its underground car park on Wednesday 5 May, with more journalists in tow. John Ainsworth from *Doctor Who Magazine* arrived late morning to cover the recording of this special story, while the team was joined over lunch by Justin Johnson and Michelle White from the British Film Institute, which was planning a special advance screening of the story for later in the year. Anjali also rejoined the team after her day off. Various corridor scenes were recorded, including the first sight of the Groske – with Jimmy Vee performing multiplication shots as all of the aliens – and then the kids pursuing the Groske into the wall. The scenes of the Doctor swapping places with Clyde across the cliffhanger were recorded, followed by the party's escape from the Shansheeth. "The Shansheeth are brilliant. I definitely think we should get them into an episode of *Doctor Who*," Matt told the BBC Press Office.

Doctor Who executive producer Piers Wenger dropped in on recording at the stadium the following day, while other visitors included

journalists from Total TV Guide and Nitro who were to interview Matt at the end of the day; Matt also recorded material for a special trailer with a team from Red Bee Media. Recording from 8am to 8pm covered more corridor scenes, this time outside the bedroom and also of the Doctor's scenes inside the bedroom for Episode 6. The day concluded with the sequence at the rocket gantry as Karim revealed how the Doctor's remains would be disposed of. Matt recalled one particular piece of his dialogue from this day when talking to the BBC Press Office: "There's a line... that refers to a ventilation shaft – when Lis was Tom Baker's assistant her character got stuck in a [service] shaft [in *The Ark in Space* (1975)] so my line is: 'ventilation shaft... that takes me back – or maybe it's forward.' So I am aware of the heritage and aware too that I am just another stage in this very brilliant and wonderful show."

Another extended day – running from 7am to 7pm – was scheduled to complete all Matt's material at Upper Boat on Friday 7 May. First of all, the scenes in the ventilation shafts with the Doctor were recorded in Studio 6, followed by the final scene in the now destroyed funeral chamber with

the Doctor helping his two former companions out of their lead-lined shield. Around all this, both Lis and Matt recorded pieces to camera for a camera crew from CBBC, while assistant producer Hannah Williams of *Doctor Who Confidential* was also in attendance. The scene with the Doctor and his companions aboard the standing TARDIS set was recorded in Studio 1+2, following which a Radio Times publicity session was held. The shot of the police box dematerialising from Sarah Jane's attic was also recorded at the end of the day.

With the bulk of the Doctor storyline completed, much of the remainder of the block was devoted to Episodes 7 and 8. Work on Episodes 5 and 6 resumed on Monday 17 May back at Upper Boat. Between 8am and 8pm, the remaining scenes in the ventilation shafts were recorded, followed by sequences in the Groske's Den for Episode 6. Since Laila Rouass had completed her scenes as Colonel Karim, Ayesha Perry Iqbal stood in for her in remaining camera shots as required. At the end of the day, the attic scenes of Sarah Jane being addressed by Shansheeth Blue, and Clyde and Rani returning to tell Mr Smith that he was wrong about the Shansheeth were taped.

The final day of Block Two – Day 21 – was Friday 21 May with recording at Upper Boat from 7.30am to 6.30pm. The attic scenes for Episode 6 and 5 were completed, including the playback of Luke's pre-recorded messages from Oxford. After scenes at the Chandras' for Episode 7, the remaining material with the Shansheeth trawling for memories in the funeral chamber in Episode 5 and readying the memory weave in Episode 6 were



Right: The TARDIS departs from Sarah Jane's attic.

Below 1: The Doctor gets Jo and Sarah Jane to remember...

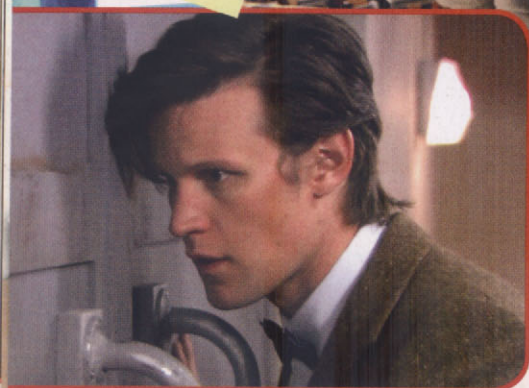
Below 2: ...and beat the Shansheeth's memory weave.

Below 3: The memory weave explodes...

Below 4: ...but Sarah Jane and Jo are safe in the casket.

Opposite page top 1: Sarah Jane has a tour of the TARDIS.

Opposite page top 2: An emotional farewell.



“Working with Katy has been wonderful. Mad as a box of fish, but totally dynamite!”

Matt Smith

taped, along with a pick-up shot of the TARDIS keyhole. At the same time, the four regular cast members were busy with a crew from Red Bee Media which was shooting a special series trailer in which Sarah Jane found her three young friends playing at disguising themselves as aliens; Tommy Knight returned to join Elisabeth Sladen, Daniel Anthony and Anjali Mohindra for the recording of this promotional sequence.

Towards the end of Block Three, a second unit began work on recording further inserts on Thursday 17 June, with Ashley Way taking over to record inserts with the Shansheeth and the memory weave on the funeral chamber set for both Episodes 5 and 6.

When it came to Jo's memories of her travels around the world, two BBC documentary series – *Planet Earth* and *How Earth Made Us* – provided the suitably amazing images. From *Planet Earth*, the edition *Ice Worlds* (screened 5 November 2006) provided the glimpses of birds flying and whales

while *Jungles* (19 November 2006) was the origin of a shot of sunlight seen through some trees. The more recent *How Earth Made Us* was the source of the river valley and a temple first seen in *Water* (26 January 2010) and shots of camels and an ancient temple in the edition *Wind* (2 February 2010).

In post-production, providing the voice of Shansheeth Blue was David Bradley, best known for playing the role of Filch the caretaker in the successful *Harry Potter* movie series, while Phillip Hurd-Wood – who had voiced the Graskie in the series before – was the natural choice to provide the tones of the Groske. In terms of the incidental score, the big orchestral march for the Shansheeth was composed by Dan Watts, while Sam Watts focussed on the rest of the score. In a rare move for the series, some of Murray Gold's composition UNIT – originally created for *The Christmas Invasion* (2005) – was re-recorded for scenes early in Episode 5; this was at the specific request of Russell T Davies. Some of the vocals – as with *The Nightmare Man* – were again provided by Jodie Kearns, while other cues were recorded by cellist Peter Gregson.



he eventual title for the story – *Death of the Doctor* – was one of the titles which Russell T Davies had considered in November 2008 for what became Part Two of *The*

End of Time. A special screening of the adventure was arranged to be held at the BFI Southbank centre and announced on Friday 17 September. An extract of Clyde, Rani and Santiago eavesdropping on the Shansheeth from the forthcoming story was also included as part of a quiz on CBBC's *Tm Friday* on Friday 17.

A lot of the advance publicity for the new series of *The Sarah Jane Adventures* focussed on *Death of the Doctor*. On Monday 4 October, the *Daily Star* ran *Doctor Who* gets help from old friends in which it was announced that ‘four old Time Lords, two trusty companions and a host of old foes will make a comeback to help save new Doctor Who Matt Smith’, revealing the events around the Doctor's funeral, the trap set by the Shansheeth and even disclosing the fact that the aliens wanted to use their memory weave in order to create a TARDIS key from the thoughts of Jo and Sarah Jane. ‘It's here TV viewers will be treated to video flashbacks of former Time Lords William Hartnell, Patrick Troughton, Jon Pertwee and Tom Baker as well as old enemies Davros, the Daleks, Sea Devils and Sontarans,’ the paper related.

The special BFI event was staged at 8pm on Tuesday 12 October, kicking-off with a screening of Jo and Sarah Jane's farewell scenes from *The Green Death* and *The Hand of Fear* (1976), after which there was a quiz in which members of the





audience could win promotional postcards signed by Elisabeth Sladen and Katy Manning. The single episode compilation version of *Death of the Doctor* was screened, after which there was a question and answer session with those involved in the series chaired by Justin Johnson. Taking part were Elisabeth Sladen and Katy Manning, along with script editor Gary Russell, brand manager Edward Russell and writer Joseph Lidster (deputising for producer Brian Minchin who unfortunately couldn't attend). Concurrent with the screening, *The Guardian* ran Emily Barr's story *Doctor Who* is now immortal, reveals the BBC which picked up on the Doctor's aside about the number of times he could regenerate. "We never comment on future storylines for *Doctor Who*," explained a BBC spokeswoman.

Timelord of the dance was the title of an article in *The Sun* on Friday 15 October when the focus was the involvement of former *Strictly Come Dancing* competitor Laila Rouass who was compared to Brigadier Lethbridge-Stewart. The *Radio Times* for 23-29 October heavily promoted the broadcast of the story, with a two-page spread *Who's my favourite...?* written by Benjamin Cook in which Matt Smith commented on working on the spin-off with quotes about Sarah Jane and Jo from Lis and Katy and the launch of a poll in which readers were asked to vote for their



favourite *Doctor Who* companion. There was also extensive coverage of the adventure in other listing magazines such as *TV Choice*.

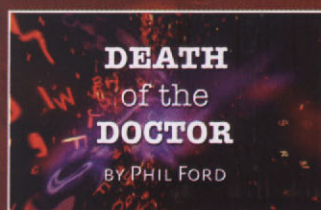
"They're my friends... and they're about to face the biggest adventure of their lives," declared Matt Smith's Doctor while standing on the TARDIS set in the specially-recorded trailer for the story that aired from Thursday 21 October. A clip from *Death of the Doctor* was made available online on Saturday 23, while a special introduction for Part One of the adventure appeared in which Danny Anthony was doing some birdwatching.

Prior to the CBBC broadcast on the afternoon of Monday 25 October, there was another special preview screening as part of a CBBC Fun Day organised within the BBC's Outreach remit - this time at the Vue Cinema of Middlebrook Retail Park in

Bolton. Heather Stott from BBC Radio Manchester was present to cover the event and chat to the cast members who had turned up to meet young viewers: Tommy Knight, Danny Anthony, Anjali Mohindra and Finn Jones. The robots from *The Empty Planet* were also on duty for the day. As part of the *Monster Holidays Half Term*, CBBC re-ran all of the first series of *The Sarah Jane Adventures* starting on Monday 25. The fourth instalment of Chris Johnson's *Sarah Jane Adventure* was repeated before Part One on CBBC. On Tuesday 26, CBBC concluded the re-run of the first series and moved onto the second (which ended on Wednesday 27), with the broadcast of Part Two that afternoon then prefaced by the final part of Chris Johnson's adventure. The broadcast of Part Two set a new record audience for the CBBC channel with almost a million viewers tuning in.

Wednesday 27 saw an interview with Russell T Davies appearing on the CBBC website to promote the BBC One broadcast. *Death of the Doctor* was repeated around 9am and 3pm on CBBC on Thursday 28 and Friday 29 October, alongside reruns of the third series from 2009. Gary Russell novelised Russell T Davies' scripts for *Death of the Doctor* for BBC Children's Books; this was published electronically for Kindle on Thursday 25 November 2010.

The compilation version of *Death of the Doctor* was repeated on BBC One and BBC One HD on the morning of Christmas Day 2010, building up to the first transmission of the *Doctor Who* Special A Christmas Carol that evening. Unusually the repeat broadcast of *Death of the Doctor* gained a higher viewing figure than the original transmission, with over one-and-a-half million viewers. ■■■



CAST: Elisabeth Sladen *Sarah Jane Smith* with Matt Smith *The Doctor*, Tommy Knight *Luke Smith* (1), Daniel Anthony *Clyde Langer*, Anjali Mohindra *Rani Chandra*, Ace Bhatti *Horesh Chandra* (1), Alexander Armstrong *Mr Smith*, Katy Manning *Jo Jones*, Finn Jones *Santiago Jones*, Laila Rouass *Colonel Karim*, Jimmy Vee *Groske*, Paul Kasey, Ruari Mears, Ben Ashley *Shansheeth*, David Bradley *Voice of*

Shansheeth Blue, Phillip Hurd-Wood *Voice of The Groske*, Jon Glover *Additional Shansheeth Voices*.

UNCREDITED: Steve Grant *Karim's driver*; Helen Lennox, Matthew Clifford, Jai Gomer, Marcus Elliott, Jon Davey, Dennis Gregory *UNIT Soldiers*; Lisa Piper, Ken Hosking *UNIT Drivers*; Ayesha Perry Iqbal *Double for Colonel Karim*; Jason Weeks, Barbara Fadden, Jim Fox, Chester Durrant, Richard Knott, Garry Lloyd-George, David Stock, Sam Melville Brown, Chris Lee, Andrea Griffiths *UNIT Soldier*; Maria Honeker, Frances Valaydon Pillay, David Hutchings *Scientists*; Justin Claridge, Paul Whiston *Engineers*; Sion Price, Natalie Paisley, Lisa Piper, Yinka Onitira *UNIT Soldiers*; Jonathan Thomas, Andrew Marchant, Lina Ferrer *Fort Engineer*; Garry Lloyd George *UNIT Soldier*; Adam Chilvers, Matthew Lias *Engineers*; Mark Stadden, Channon

Jacobs *Scientists*; Matthew Doman, Kristian Arthur, Jon Davey *Shansheeth arms*; Ritchard Atkin, Gerald Moulin, Dominick Murphy, Maureen St Louis, Janet

Holloway *Mourners*; Tennis Russell, Jason Caplin *UNIT Soldier*; Alun Collins *Taxi Driver*; Jenny Phillips, Emma Goodwine *Doubles for Sarah Jane Smith*.

FIRST BROADCAST (CBBC)

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART) AI
Death of the Doctor Part One	25 October 2010	5-15pm-5:45pm	26'21"	0.92M (2nd)
Death of the Doctor Part Two	26 October 2010	5-15pm-5:45pm	26'10"	0.96M (1st)

BBC One BROADCAST

EPISODE	TRANSMITTED	TIME	DURATION	RATING	AI
Death of the Doctor Part One	27 October 2010	4-30pm-5pm	26'21"	0.48M	N/A
Death of the Doctor Part Two	28 October 2010	4-30pm-5pm	26'10"	0.47M	N/A

BBC HD BROADCAST

EPISODE	TRANSMITTED	TIME	DURATION	RATING	AI
Death of the Doctor Part One	7 November 2010	5pm-5:30pm	26'21"	N/A	N/A
Death of the Doctor Part Two	5 December 2010	5pm-5:30pm	26'10"	N/A	N/A

The image shows two large, humanoid robots standing in a city street. The robot on the left is yellow, and the one on the right is red. Both have a triangular logo on their chests and a circular sensor on their heads. The red robot is holding a large, red, mechanical object in its right hand. The background is a blurred city street with buildings and a cloudy sky.

The EMPTY PLANET

Synopsis

Sarah Jane Smith wakes one morning to find that her parents have vanished. So has Sarah Jane Smith... and everyone on Bannerman Road. Television screens are blank, radios silent. Just as she thinks she might be the only one left, Clyde arrives at her home, similarly concerned. Together, the pair venture into a silent, deserted London. Making an empty café their base of operations, they attempt to deduce what has happened. Outside in the streets, they glimpse a figure on a bicycle whom they follow to a block of flats; this is Gavin, a young boy who lived with his uncle and aunt since the death of his mother. Strange sounds fill the air and a terrified Gavin flees back into the shopping area. When Clyde and Rani follow they are confronted by two robots – one red and one yellow – which try to communicate in a bizarre fashion, explaining their mission on Earth, the reason why the rest of humanity has vanished, and the true identity of Gavin.

Radio Times

Wed 3 Nov 10 Part One: Are Clyde and Rani the only humans left on Earth?
Thu 4 Nov 10 Part Two: Clyde and Rani race against time.



Gareth [Roberts] has nailed a story that Phil Ford and I have been trying to pin down since the Doctor Who Specials year," executive producer Russell T Davies told

Doctor Who Magazine. Gareth Roberts – one of the main writers on *The Sarah Jane Adventures* since its introductory episode – had originally been allocated the slot of the third story for the 2010 series; this was to have been an adventure that would relate another personally traumatic chapter in the life of Sarah Jane.

"I started on a completely different idea that really wasn't working," Gareth explained in *DWM*. When the originally planned storyline fell through, Gareth reverted to one of the ideas which had been discussed by the series' writers during their meeting in June 2009: the planet Earth where everyone apart from the main characters had vanished. This was a story idea which had originally occurred to Russell T Davies in the early hours of Tuesday 4 December 2007 when he was staying in a hotel in Paddington having attended a BBC press launch for *Torchwood* in London. Venturing outside his room at 2am in search of some ice, he was struck by the apparently deserted nature of the whole hotel; this inspired a storyline which he considered for the 2008 Christmas Special for *Doctor Who* where one person would

find themselves alone in a London hotel and would then meet up with the Doctor. Together they would find that the building had been taken out of time. When Russell used another idea for the Christmas Special, he considered assigning the notion to Phil Ford as the basis for one of the 2009 *Doctor Who* Specials – episode 4.16 – which would see the Doctor and the grandmother of a family alone in the empty streets of London, witnessing the arrival of a sinister carnival of alien beings which had arrived through a gap in reality and were going to make Earth their new home. This storyline was discussed in April 2008 as a potential Christmas Special, and Phil storylined it in sword and sorcery vein under the title *A Midwinter's Tale* during July.



"We went through a million reasons for the story, until we got the best one." Gareth Roberts

However, this was soon abandoned for various reasons and replaced by the story idea which ultimately became *The Waters of Mars*.

With the structure and stories of the new series revised, Gareth was now allocated the fourth slot with the requirement that the narrative should feature very little of Sarah Jane Smith herself – allowing Elisabeth Sladen a mid-season break in production – and that instead the focus should firmly be on the characters of Rani and Clyde. It was then necessary to come up with a rationale for Rani and Clyde being the only humans left on Earth. "We went through a million reasons until we got the best one," said Gareth in *DWM*. Added to the mix were to be two old-fashioned robots which reminded Russell T Davies of the 1964 British science-fiction film *The Earth Dies Screaming* in which a small group of human survivors banded together after a strange disaster which knocked out the rest of the population and found themselves attacked by some alien robots.

The shooting scripts for Episode 7 and 8 were issued on Wednesday 14 April, and had pink revisions made to them on Wednesday 21 April, following the readthrough conducted on Monday 19. The changes to Episode 7 concerned Clyde and Rani observing that the sudden disappearance of the human race had not resulted in any damage, their pursuit of the figure who turned out to be

Early Draft Scripts



In the first draft script for Episode 7, Rani and Clyde were both supposed to be revising for their exams at school the next day. When Rani got in, Gita and Haresh were watching – and heatedly discussing – a primetime TV drama about a murder; Gita wanted Rani to come and watch with them, but Haresh knew that Rani needed to revise for the next day. Next morning, when Rani woke, Gita was in the kitchen making a cup of tea and listening to *Love Machine* by Girls Aloud on the radio, while Haresh was in the bathroom shower listening to BBC Radio 4's *Today*. Suddenly there was silence as both Rani's parents vanished and the radios cut out.

Later on when Rani and Clyde met Gavin – a boy they followed to the flat where he lived with his mum – they explained to him that they had met aliens before; "Like the Daleks, the planets in the sky? And that voice, 'Prisoner Zero has escaped'? My mum said that was all rubbish, people seeing things," replied Gavin, referring to the events of the *Doctor Who* episodes *The Stolen Earth* (2008) and *The Eleventh Hour* (2010). The strange alien sounds began after Rani and Clyde played a CD of 1980s songs which they found in Gavin's mum's kitchen; similar tones were heard when Clyde turned on the jukebox at the café which he and Rani adopted as a base. Alone together at the café, Clyde reminded Rani of a song from *World War One* which they'd learnt about in history the previous year: *If You Were the Only Girl in the World (And I Was the Only Boy)*. In this version of the script, only Clyde was menaced by a robot at the mid-story cliffhanger; here, the stage directions described the robot as "tall, roughly humanoid in shape: white and seamless like an iPod; no features except for a single electronic eye in the centre of its 'forehead', blinking red."

In the third draft of Episode 8, the initial action was similar to the finished episode, but soon a loud booming sound was heard in the area, which the youngsters tracked to Greenway Infants School. Clyde entered alone and ventured into the main hall where he found a piano that seemed to play itself, replicating notes which he had played. He was soon confronted by the two robots, and eventually determined that these alien creations responded not to any sound, but to music. The robots communicated to Clyde using musical tones, and through this medium he received a vision of the beautiful world which they had come from. Meanwhile, Rani returned to the café to find Gavin who had stolen and adapted the sonic lipstick. 'Gavin' was a shapeshifter – similar to a Veil life form – who had arrived on Earth the previous night; he had disguised himself as the first human that he had come across – Gavin. In his possession was an alien power source – akin to one seen in van Statten's museum in the *Doctor Who* episode *Dalek* (2005) – which he had stolen from the highly advanced pacifist civilisation that had created the robots which were pursuing him. He needed time to recharge

the source, after which he planned to connect it to Mr Smith – the Xylok he had detected nearby – and so aim to dominate the Earth. The robots had moved humanity using a warp shunt so as not to endanger the inhabitants of Earth during their search for the shapechanger and his stolen device; however, Rani and Clyde had been 'grounded' and were left behind. Clyde and the robots reach the café where 'Gavin' attempted to use Rani as a shield until she and Clyde worked together to hand him and the source over to the robots. With humanity restored, Rani telephoned the real Gavin at home with his mum to make sure that he was unharmed by his experience.





The Empty Planet

Gavin, and the sound of the alien horns, while amendments to Episode 8 included the start of the episode as Clyde and Rani evaded the robot, the pair's attempts to explain about events to Gavin in the café, the robots' attempts to communicate, the resolution of Gavin's true identity, and also the scene with Sarah Jane and her young friends at the tale's conclusion.

Episodes 7 and 8 were made as part of the same block as Episodes 5 and 6 – featuring the Doctor and the Shansheeth – and also directed by Ashley Way. Block Two started recording at Upper Boat Studios from 8am on Monday 26 April with all four regular cast members present, including Tommy Knight; however, Tommy would not feature at all in this new story, as with *The Eternity Trap* the previous year. The scenes in the attic set with Sarah Jane were recorded, along with Rani attempting to activate Mr Smith before a sequence for Episode 5 was taped. Following



this, the scenes in Rani's bedroom with Rani and Haresh for Episode 7 were recorded.

A sequence of Clyde and Rani arriving home as heroes to a lukewarm welcome from Haresh at the end of Episode 8 was scheduled for recording through to 7pm on Tuesday 27 April at the usual Clinton Road location seen as Bannerman Road; however, poor weather meant that this scene was deferred to a later date. Following this, much of the first two weeks of Block Two was devoted to Episodes 5 and 6, taking advantage of the availability of Matt Smith for his appearance as the



Doctor. During recording at Upper Boat Studios on Friday 7 May, a 'show-and-tell' session of the robot costumes made by Millennium FX was staged at 1pm, with Ruari Mears demonstrating the red robot (Paul Kasey, who would play the other robot, was busy performing scenes as a Shansheeth for *Death of the Doctor Part Two*); the two robot costumes would be supervised by Charlie Bluett and Lauren Wellman. Joe Mason, who was playing Gavin, attended the studio where photographs were taken of him alongside supporting artistes as his mum, and also as his aunt and uncle.

Shooting Script



One particular suggestion in terms of style given in the shooting script appeared at the point where Rani woke alone at 7am: 'NB: From the top of this scene to the end of Sc.32 in Ep 8 [ie when humanity returned to normal], there is no incidental music. The atmosphere is silent, cold, flat.' When Rani and Clyde gazed across the London skyline from the car park, the stage directions noted that they were 'looking east from Ealing... far in the distance, the Gherkin, Canary Wharf...'; this referred to the distinctive skyscraper at 30 St Mary Axe in the City of London's financial district, and also the major business district of the city with other tall buildings such as One Canada Square. The high street which Rani and Clyde walked along towards the café was defined as 'a street off Ealing Broadway – shops along both sides.'

The other main protagonist of the adventure was Gavin Brown, described in the script as '12, school uniform... a silver ring on his index right finger.' At his flat was a photo of Gavin with his aunt and uncle noted as 'Lynne and Wayne, 30s, on holiday' while later on there was to be another photograph showing Gavin's late

mother: 'early 20s'. The robots were simply described as being red and yellow, although when they talked it was noted that they did so 'in a buzzing voice – like 60s Cybermen' with reference to the effect achieved using an artificial larynx on serials such as *The Moonbase* (1967) and *The Tomb of the Cybermen* (1967). When the youngsters heard the strange sound in Gavin's flat, it was described in the script as a 'loud horn sound – medieval, royal-sounding – (like the Horn of Rassilon in *Doctor Who: The Five Doctors*)'; this referred to the horns heard in the *Death Zone of Gallifrey* in the series' 20th anniversary Special in 1983. This was to be followed by 'a distant buzzing noise – it's mechanical, a 30s sci-fi movie sound effect (like the rocket cars in the *Flash Gordon* serials)'; this referred to the trilogy of cinema SF chapter serials *Flash Gordon* (1936), *Flash*

Gordon's Trip to Mars (1938) and *Flash Gordon Conquers the Universe* (1940). When Clyde and Rani explained about being grounded on Earth to Gavin, the script noted: 'During this, flashback to *Prisoner of the Judoon* Part 2 – as Captain Tybo slaps the ticket on Rani and Clyde.'

In terms of chronology, events began on Night 4 – presumably following on after the events of *Death of the Doctor* which concluded on Day 3 – with Clyde talking to Rani about their homework at 2141, Clyde chatting to his mum at 2230 and Rani going to sleep at 2343. Rani then woke on Day 5 – a school day – at 0700, running out onto Bannerman

Road at 0704 and being relieved to find Clyde at 0709. The pair gazed out across London at 0720 and went to the café at 0725, pursuing the fleeing figure from 0729 and arriving at the flat where Gavin lived at 0732. Following the sounds, Gavin fled at 0736, with Clyde and Rani attempting to reason out the situation at the café at 0744 before being confronted by the robots at 0745. Having found Gavin, they returned to the café at 0756 but were forced to flee again moments later. The youngsters taught the robots English at 0806 and understood the purpose of their mission at 0808. Rani and Clyde searched Gavin's bedroom at 0815 and tracked Gavin to the Circle where the son and heir was identified at 0827. The world returned to normal at 0830, with Rani getting home at 0847 and the final scene – with an order of pizza – set on Night 5.



Above: Rani and Clyde look over the London landscape and imagine that they're the last remaining people on the planet... **Right:** ... but they've got company!



Opposite page top 1: Rani wakes to find the world deserted.

Opposite page top 2: Mr Smith can't help – he's shut down.

Left: Rani finds Clyde – and then they both find...

Below: ... a giant yellow robot!

Bottom 1: Rani has never been so pleased to see anybody!

Bottom 2 and 3: In a deserted cafe, Clyde and Rani try to work out what on earth is going on.

'No features except for a single electronic eye in the centre of its "forehead".'

Draft script



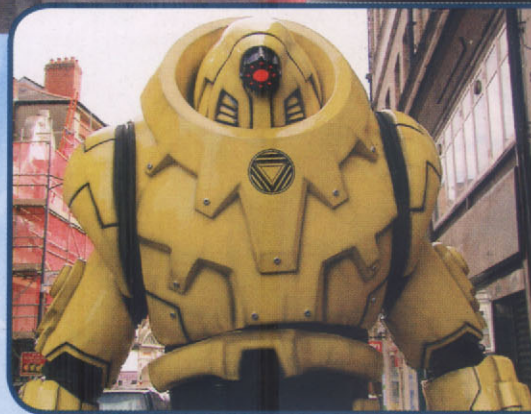
"We got to explore Newport," was Anjali Mohindra's abiding memory of making the adventure. The deserted street sequences of Episodes 7 and 8 required special planning and scheduling, and as such Sunday shoots were employed when certain areas were likely to be quieter and the BBC would not have to deal with impractical crowd control on major thoroughfares. Day 11 of the block saw recording scheduled from 6am to 5pm in the centre of Newport, with the crew based in the Commercial Street area, off Kingsway. Joe now joined the cast as Gavin, working alongside Daniel Anthony and Anjali Mohindra, with Paul Kasey and Ruari Mears as the red and yellow robots respectively. The first venue was Skinner Street for sequences of Clyde and Rani seeing the alien symbols on the televisions of *Wired Up*, Clyde fleeing from the yellow robot, Clyde being pursued by the red robot, Rani taking exception to Clyde taking charge, and then Clyde and Rani searching for the robots with a reluctant Gavin.

Monday 10 May was another day spent on location from 10am to 9pm, with just the two youngsters required alongside the yellow droid. Work began on top of the Park Square Car Park in Newport as Clyde and Rani gazed across the deserted skyline of London – with Danny and Anjali in fact standing in front of a green screen. The scenes in the café of Clyde and Rani trying to puzzle out the situation in Episode 7 were then recorded at the Coffee Shop on Upper Dock Street in Newport; the prop newspaper featured at the café was an

edition of the *Ealing Echo*. Finally, the scenes in the clothes shop were taped in the premises of Bon Marché on Commercial Street, including the scene of Clyde playing dummy to the hunting yellow robot.

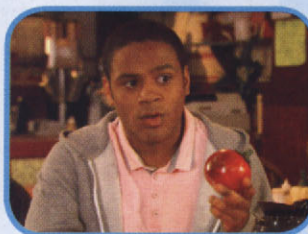
Tuesday 11 May saw the crew working at the Coffee Shop again, covering most of the scenes in the café between 9am and 8pm, including Rani being confronted by the yellow robot. These scenes were completed from 8am on Wednesday 12 May when Clyde and Rani realised that the questing machines sought the 'son and heir' rather than the 'sun and air'. Also present for the day were CBBC Interactive producers Robert Markham and Richard Jenkins who observed further work on an alley off Market Street as the youngsters escaped from the back entrance of the café, and around Upper Dock Street where Rani evaded the yellow robot by hiding in a dustbin, as well as sequences with Clyde and Rani cycling along the deserted city streets and underpasses before recording wrapped at 6pm.

Out on location from 8am to 7pm on Thursday 13, the material with Gavin hiding at the Cricle Nature Reserve and then being accepted by the robots as the new king were recorded in the



grounds of a private Tudor house at St Nicholas near Cardiff which had previously been used on *Doctor Who* and *Torchwood*. The crew then moved to the area around Alexandra Park on Bridgeman Road in Penarth where the sequences of the world suddenly coming back to life and Clyde and Rani finding Gavin's abandoned bicycle were taped.

Because of the Sunday shoots, Friday 14 May was another rest day, with the BBC team back at work for more deserted London sequences from 6am to 5pm on Sunday 16. Based at Commercial Street again, recording continued with Rani and Clyde's arrival in Ealing's town centre and sensing movement in the market area. Following some early scenes for Episode 8, the confrontation of Rani with the yellow robot was recorded on a side alley off Commercial Street. Work then continued on other service alleys and dead ends running from the main street with Clyde being cornered by the red robot in Episode 8, and also of Gavin on the move in the vicinity of Kear Court.



Right: Rani and Clyde hunt for a mysterious boy who holds the secret to the mystery...

Below: ... and who lives in this unassuming block of flats.

Opposite page top 1: Rani tries in vain to escape from the red robot...

Opposite page top 2: ... who begins to scan her to ascertain her identity.

Opposite page top 3: Clyde encounters the yellow robot.

Opposite page top 4: Clyde is not what the robot is looking for. Phew!



'There is no incidental music. The atmosphere is silent, cold, flat.'

Shooting script

Connections



The finished version of Part One saw an appearance from Clyde's mother Carla who had previously been seen in *The Mark of the Berserker*; she admired his comic strip artwork which featured a Shansheeth, as seen in the preceding story *Death of the Doctor*. Clyde remarked that Mrs Pitman – his history teacher mentioned in *Eye of the Gorgon* (2007), *The Last Sontaran* (2008) and *The Mark of the Berserker* – thought he could be a comic strip artist; the scripted dialogue originally had Clyde referring to his art teacher Mrs Taylor who had been mentioned in *The Mark of the Berserker* and who had appeared in *Mona Lisa's Revenge*. Clyde and Carla also discussed Clyde's dad, Paul, who had featured in *The Mark of the Berserker*, and Clyde made a reference

of his father's departure to Gavin. Clyde commented that his school friend Finney – seen in *The Day of the Clown* (2008) and referred to in *Secrets of the Stars* (2008) – lived across the road from him. Talking to Rani, Clyde discussed how Luke was now at Oxford University following *The Nightmare Man*; he also reminded Rani that he had known Sarah Jane longer, having met her in *Revenge of the Slitheen* (2007), prior to the arrival of the Chandras in *The Day of the Clown*, and commented how Sarah Jane had warned them both about getting involved with her.

In the face of the crisis, Rani made reference to the Doctor – whom she had met in *The Wedding of Sarah Jane Smith* and *Death to the Doctor* – and also K9, who had left for Oxford with Luke in *The Nightmare Man*. Clyde recalled fighting 'the Pied Piper of Hamelin' in *The Day of the Clown*.

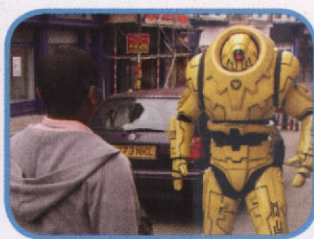
In Part Two, Clyde and Rani discussed having been in the TARDIS in *The Wedding*

of Sarah Jane Smith and *Death of the Doctor* as well as travelling through a temporal fissure in *The Temptation of Sarah Jane Smith* (2008); they also recalled how they were grounded by the Judoon in *Prisoner of the Judoon*, with similar comments later from Sarah Jane. Gavin had been shielded by a bio-damper, with such technology having previously been featured in the *Doctor Who* episode *The Runaway Bride* (2006) and in the earlier Sarah Jane adventure *Secrets of the Stars*.

The robots had removed the human race from Earth using a warp shunt, the same technique which the Nestene Consciousness had used to reach Earth in *Rose* (2005). In the closing scenes, Haresh commented on the strange things to have happened since the family moved to Bannerman Road in *The Day of the Clown*, while Sarah Jane ruminated on the loneliness that she had experienced prior to the events of *Invasion of the Bane* (2007).



Above 1: Clyde's mum encourages his artistic talents; **Above 2:** Luke talks to his friends from university; **Above 3:** Inside the TARDIS in *The Wedding of Sarah Jane Smith*.



Following a week off, Elisabeth Sladen returned to rejoin production on Monday 17 May with work on Episodes 5 and 6; at the same time in yellow rewrites, a short scene at the start of Episode 7 was dropped prior to Mr Smith's tracking of the alien signal, along with a scene of Clyde and Rani discussing how they had to read *Great Expectations* for school. Recording on the robot narrative resumed on Tuesday 18 May with location work from 8am to 6pm.

Anjali was required first for the scenes of her investigating the deserted house of Mrs Frazer – one of her neighbours – on Clinton Road in Penarth. Following this, the material with Rani looking around the landing and her parents' bedroom was recorded at the same premises. Next, Rani entering Sarah Jane's house was recorded, followed by the scenes set in the emptiness of Bannerman Road; the dog seen by Clyde and Rani

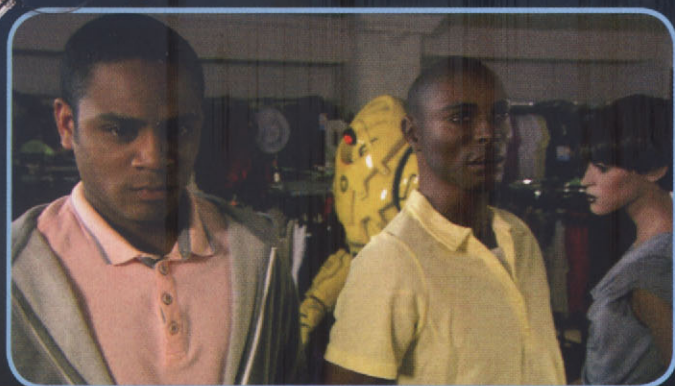
was played by Chieko, provided by Ellin Winfield. Pick-up shots of the rest of humanity suddenly reappearing and of the countdown on Clyde's phone were also recorded, after which Danny and Anjali departed for the Block Three readthrough at Upper Boat that evening.

The next two days saw recording at a flat on Channel View Road in the Grangetown area of Cardiff which would be the home of Gavin, his aunt and uncle. Work ran from 8am to 6pm both days, with just Danny, Anjali and Joe required. Wednesday 19 covered the scenes in the hallway and living room, while the exterior shots in the road outside, in the stairwell, on the top floor landing and in Gavin's bedroom were taped on Thursday 20 May. In addition, the sequence of Gavin's younger siblings in the alien grasslands of the planet Kravasta – which had been provisionally scheduled for Thursday 13 May – were taped in the fields of Maes y Felin Farm at Dyffryn.

The final day of Block Two was Friday 21 May, and although this focused on much of Episodes 5 and 6 some material for Episode 7 was also recorded: this covered the scenes of Rani in her deserted kitchen and living room plus the arrival of Clyde. Subsequently, the yellow robot was used at a BBC publicity event the following month on Thursday 24 June when it joined a red Dalek at the start of work on BBC Cymru's new Drama Village being built at Cardiff in the Roath Basin.

During editing, it was discovered that Episode 7 had run short and so a number of additional scenes were added to the script in green revisions on Monday 5 July. This covered Clyde and Rani now discussing the book they had to read for school – *Great Expectations* – and then an entirely

Connections



As part of their school coursework, Rani and Clyde were reading *Great Expectations*, a novel by Charles Dickens – whom the Doctor had met in *The Unquiet Dead* (2005) – originally published as a serial from 1860 to 1861. Looking up towards potential aliens in the sky, Clyde remarked "Come and have a go, then. If you think you're hard enough," citing a football chant popularised by Scottish fans in the 1990s. In Gita and Haresh's empty bedroom, the script specified that there would be 'a copy of *New Scientist* on Haresh's bedside table

– OK! on Gita's side' in reference to the weekly science journal published since 1956 and the weekly celebrity news magazine running since 1993. When Rani stood alone in her house saying, "Please don't let me be the only one," this was a reference to the first episode of the 1975 post-apocalyptic series *Survivors*, *The Fourth Horseman* by Terry Nation, in which the main character Abby Grant prayed that she was not the sole survivor of a disease that had wiped out most of humanity.

Clyde referred to trying both the United Kingdom emergency services phone number 999 and also European Union emergency

number 112 established in 1991. Alone with Rani, Clyde compared their situation to that of Adam and Eve, the first and only people in the Garden of Eden when created by God in the Bible's book of *Genesis*. When Gavin ran away scared, Rani commented that she and Clyde had been "talking all *Star Trek*" in reference to the popular American film and television science-fiction franchise which had debuted in 1966. Clyde noted that he was so desperate to see another person that he would even have run towards Chris Moyles, the controversial host of BBC Radio 1's weekday breakfast programme.

In Part Two, the sequence with Clyde posing as a display mannequin in a deserted shop was inspired by an episode of the adventure series *The New Avengers*; in *Sleeper* (1977), one of the main characters – Purdey – used a similar ploy to evade a group of bank robbers who had used a gas to put the population of London to sleep. Elements of the *Ealing Echo* quickly assimilated by the robots included Jordan (the professional name of former model Katie Price whose relationships were always in the tabloids), Lady Gaga (the outrageous American pop singer who had enjoyed chart success since 2008) and Aston Villa (a Birmingham based football club from the Premier League).

Rani referred to Prince Charles being the son and heir of Queen Elizabeth II, leading Clyde to tell the robots that if they wanted

to take this son and heir, they could also take Camilla Parkes-Bowles, the Duchess of Cornwall, whom Charles had married in 2005. Rani then compared the situation to the potential capture of Prince Harry – Prince Charles' younger son and third in line to the throne – while overseas; Harry had served with the Household Cavalry Regiment as a lieutenant including a tour of duty in the Afghan War in 2008.



Top: Clyde's no dummy! **Left:** *The Unquiet Dead*; **Above 1:** *Survivors*; **Above 2:** Purdey in *The New Avengers*; *Sleeper*; **Above 3:** Prince Charles and the Duchess of Cornwall.



new sequence between Clyde and his mother Carla. Similarly, new scenes of the lone Rani checking first the internet and then the telephone were inserted, prior to a revised version of Clyde and Rani meeting in the Chandra hallway. A new version of the concluding scene in which Rani arrived home was also written for Episode 8, in place of the one previously deferred because of the poor weather.

A pick-up day for Ashley Way was scheduled on Sunday 11 July, with recording at Upper Boat from 8am to 7pm. In addition to additional shots for Episodes 1 and 3 of Series Five – recorded in Block Four – there was now the opportunity to record some extra material for the robot storyline, especially the new scene featuring Carla Langer –



Clyde's mum – since Jocelyn Jee Eisen (who had played the role in *The Mark of the Berserker* (2008)) had been hired for the second story of Series Five. In a new bedroom set, the scene of Carla admiring her son's drawing – with the Shansheeth comic strip drawn by Richard Wells – was recorded, followed by more scenes for Episodes 3 and 4 of the subsequent series. After this, a revised version of Rani arriving home to be met by a relieved Haresh was taped on the lounge set – relocated from the original exterior planned for late April – along with the previously jettisoned scene of Clyde



and Rani discussing *Great Expectations*, a new version of Clyde and Rani relieved to find out that they were not alone, and then two new sequences of Rani checking the telephone in the hallway and the internet in her bedroom. After a scene for Series Five Episode 1, more pick-ups of Episode 7 scenes in Rani's bedroom were taped.

The incidental score for this story was developed after the recording of the cues on *Lost in Time*, and although no music for the scenes of Rani and Clyde on their own had been specified for the bulk of the story in the script, Ashley Way decided that an incidental score would be required for much of the narrative. However, the technique used was to employ music very heavily on the opening minutes of Episode 7, and then leave as much time as possible – around three minutes – after Rani woke up before any further cues were heard. Recalling the effectiveness of the absence of a score for an episode of *Buffy the Vampire Slayer* called *The Body* (2001), composer Sam

Editing



Unusually, after the standard series introduction from Clyde, there was no scripted pre-credit sequence before Part One began; instead the opening titles ran immediately afterwards. Two short scenes were deleted after Rani returned home before meeting up with Clyde. In her bedroom she booted up her computer and clicked on her web browser, only get to the message 'ERROR CANNOT REACH

THE SERVER' at every turn. Looking up at photos of her with her parents, she started to panic, and then – looking at photos of Sarah Jane, Luke and Clyde – asked, "Where are you, where are you?" Rushing out of her room she went down to the hallway and dialled 999, saying "Come on, come on..." However, there was no signal and she dropped the



receiver, saying, "Come on! Gah! And stop talking to yourself! ... Nothing, there's just nothing..."

Minimal cuts were made to Part Two. At the TV shop, when Gavin told Clyde and Rani that he knew nothing about what was going on, he added, "You said you fight aliens, you work it out." After Clyde recalled their grounding by the Judoon, Rani replied, "Yes! That's got to be it!" "Judoon? Right, does he live in the phone box?" asked Gavin. "Space police," explained Rani, "Like big rhinos." "They grounded you, right," replied Gavin, "Did they stop your pocket money an' all?" Later on when Gavin insisted how normal he was, he added, "I live with my uncle and aunt in a block of flats." Later on when Gavin quickly indicated that he had made his choice to return to his true home world, Rani originally asked, "What about your aunt and uncle?" "I'm always in their way, they won't miss me," replied the new king. "Ha, wish they could see me now." As he departed and thanked Clyde and Rani, he added, "And Earth's lucky to have you protecting it." At the end of Part Two, a substantial throw-forward to *Lost in Time* – running to well over a minute – was shown before the closing credits.

Top 1: Daniel and Anjli rehearse in the grounds of the Tudor house;
Top 2: Ruari Mears and Paul Kasey get dressed in their robot costumes.



Opposite page left: The robots close in on their target – the son and heir – Gavin.

Opposite page centre: Rani entreats Gavin (Joe Mason) to take off his ring...

Opposite page right: ... and Gavin remembers his past!

Left: Gavin prepares to go home.

Below: Everyone's back!

Middle 1: Gavin examines his ring – actually a bio-damper.

Middle 2: Clyde and the king!

Middle 3: Just good friends... ?

'... a distant buzzing noise – it's mechanical, a 30s sci-fi movie sound effect.' Shooting script

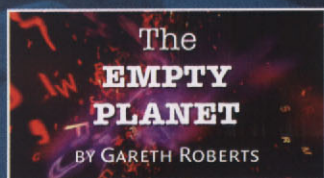


Watts wanted to employ the same use of silence, and then bring in music which would emphasise Rani's panic; as such, Part One had only around 16 minutes of music compared to nearer 22 for most episodes. The most important element was the robot theme, an intentionally very industrial set of cues which were distinctly different to the normal style of the series.

CBBC offered an introduction for the episode which featured Tommy Knight looking for Danny and Anjali at Upper Boat studio when they suddenly vanished during a game of hide-and-seek; this led into the trailer for Part One. In conjunction with the broadcast of Part One, an interview with Elisabeth Sladen conducted by David Bentley appeared in the Coventry Telegraph

on Monday 1 November; this also promoted the release of *The Sarah Jane Adventures: The Complete Third Series* on DVD from 2entertain. The *Sarah Jane Adventures* received a further mention on *Blue Peter* when a montage of aliens from the series was used to introduce a feature on UFOs on Tuesday 2 November.

On the evening of Wednesday 3 November, the BBC launched a BBC One HD service which carried the same programmes as BBC One at the same time, with all high-definition programmes in full HD and standard-definition programmes 'scaled up'; as such, Part Two of *The Empty Planet* was the first edition of *The Sarah Jane Adventures* to air simultaneously on BBC One and BBC One HD at 4.34pm on Thursday 4 November. The *Empty Planet* Part One received its HD debut on Sunday 12 December at 5.30pm on BBC HD. **DWM**



CAST: Elisabeth Sladen Sarah Jane Smith with Daniel Anthony Clyde Langer, Anjali Mohindra Rani Chandra, Ace Bhatti Harsh Chandra, Alexander Armstrong Mr Smith*, Jocelyn Jee Esien Carla Langer*, Joe Mason Gavin, Paul Kasey Red Robot, Ruari Mears Yellow Robot, Jon Glover Voice of the Robots [2].

* Credited on Part Two but does not feature.

UNCREDITED: Jonny Vaughton Gavin's Uncle; Laura Aberdeen Gavin's Auntie; Lucea Eldemire Gavin's Mum; Maggie Mc Carthy, Jude D'Alesio, Dylan Jones Gavin's Siblings; Matilda Mathews, Maisie Mathews, Luke Perry, Joshua Biss, Jennifer Hampton, Ellis Forle, Chloe John School children; Oscar Anderson, Paul Cornish, Franzin Gharvy, Sharon Morris, Pina Harrington Office Commuters; Dom Kynaston, Mandy Floodpage Commuters with Cars; Peter Small, Nadia Teer, Karen Poolman, Graham Flanders, Mike Britton Jones, Eddy Martin Passers-by; Jai Gomer Postman*; Helen Lennox, Lisa Piper, Ken Hosking, Matthew Clifford, Marcus Elliott, Jon Davey, Dennis Gregory Passers-by*; Jenny Phillips Double for Sarah Jane Smith.

* Not in finished programme.

FIRST BROADCAST (CBBC)

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART)	AI
The Empty Planet Part One	1 November 2010	5.15pm-5.45pm	25'11"	0.99M (1st)	N/A
The Empty Planet Part Two	2 November 2010	5.15pm-5.45pm	25'34"	0.82M (2nd)	N/A

BBC One BROADCAST

EPISODE	TRANSMITTED	TIME	DURATION	RATING	AI
The Empty Planet Part One	3 November 2010	4.30pm-5pm	25'11"	0.51M	N/A
The Empty Planet Part Two	4 November 2010	4.30pm-5pm*	25'34"	0.58M	N/A

BBC HD BROADCAST

EPISODE	TRANSMITTED	TIME	DURATION	RATING	AI
The Empty Planet Part One	12 December 2010	5.30pm-6pm	25'11"	N/A	N/A
The Empty Planet Part Two	18 December 2010	4.10pm-4.40pm	25'34"	N/A	N/A



LOST in TIME

Synopsis

A story in the newspaper about an alien sighted at the antiques shop 'Smalley & Co' brings Sarah Jane, Clyde and Rani to the premises. Here they are confronted by a strange Shopkeeper who seems to know all about them already. The Shopkeeper explains that he – and his parrot whom he calls 'Captain' – need help to save the world. Three pieces of chronosteel – a metal forged in the time vortex – have become lodged in Earth's history and must be recovered. The Shopkeeper is forbidden to travel through time himself, but the gang can use his time window to undertake the mission. Clyde is sent back to 1941 and eventually succeeds in locating the chronosteel – part of a mechanism being used by a Nazi spearhead which has arrived in an English village. Meanwhile, Rani finds herself in 1553 and becomes embroiled in a plot to kill Queen Jane, the nine-day queen, and eventually collects the dagger, made of chronosteel, used in the assassination attempt. However, Sarah Jane is not so fortunate when she works alongside paranormal investigator Emily Morris at a haunted house in 1889...

Radio Times

Wed 10 Nov 10 Part One: The gang find themselves in different time zones.

Thu 11 Nov 10 Part Two: Clyde takes on the Third Reich.

Although he had been one of the writers on Series Three, Rupert Laight had been travelling in America during June 2009, and so had missed the meeting at the BBC in London where the story ideas for Series Four had been initially discussed. However, he was aware that Russell T Davies and the production team had enjoyed his script for *The Gift* and wanted him on board for the new series; as such, he submitted several storylines for *The Sarah Jane Adventures* beforehand. There was one notion that the production team very much liked and pencilled in as the fourth story of the run; set on a strange council estate, this was partially in the mould of Ira Levin's 1972 satirical thriller *The Stepford Wives*.

"Everyone agreed they liked one in particular – *The Children of Blackmere Rise* – a story about a Stepford-like council estate where everyone was blissfully (and suspiciously) happy, but with something sinister lurking beneath the estate's foundations," recalled Rupert. "This storyline went through a couple of drafts but was eventually dropped. Time was ticking on, so [producer] Nikki Wilson, [lead writer] Phil Ford, [script editor] Gary Russell and I put our heads together at a very brief meeting held at the Soho Hotel in London just hours before the Series Three press launch. We decided that a proper time-travel story was called for, with our three heroes going to different parts of history and having adventures. We also decided that there should be a shop and a shopkeeper – very much inspired by the 1970s kids show *Mr Benn*. Apart from that brief brief, I was on my own. I must say, though, I was thrilled to be the first writer to take the SJA gang properly back in time – and not just into Sarah Jane's own past. It was a first for the show, and I was keen to hit on the most appropriate time zones."

A time-travel storyline – over and above the machinations of the Trickster in manipulating Sarah Jane's own time stream – had been discussed with the other writers, including notions of a *Back to the Future*-style adventure with the Bannerman Road gang ending up back in the 1970s. However, what Rupert wanted to tackle was actually three different eras – a trio of concise stories linked by an overarching plot, and which would allow no less than four cliffhangers at the end of Part One; one for each of the three regulars and another for the umbrella narrative binding them together. In this respect, Rupert was heavily influenced by the 1978/9 series of *Doctor Who*, a series of six linked tales in which the Doctor and his companion Romana had been sent out by the *White Guardian* to locate the six segments of the Key to Time which were scattered throughout time and space. In addition to the quest which would be set for Sarah Jane, Rani and Clyde of locating and bringing back to the present day some important fragments, Rupert noted of his story, "I also knew it should have an old-fashioned, classic kids' adventure feel to it. It was just a matter of choosing the historical times and making sure they fitted the character involved."

Rupert always planned on having Rani sent back to the Tudor era of the sixteenth-century. "At first



I plumped for the court of Anne Boleyn during the year 1536 – and it centred on the queen's declining relationship with Henry VIII. It also involved a court spy and a plot to steal a precious necklace," the writer recalled. However, Russell T Davies instead suggested the story of Lady Jane Grey – the nine-day queen – and Rupert went off to read up on this era in one academic text – for the facts – and also a historical novel. "As I started to research her fascinating story, I realised this had far more

dramatic potential, and far more paths," explained Rupert. "She was about the same age as Rani and destined to die – the possibilities were endless. Also, the Boleyn story has been told often, whilst Lady Jane's is less well-known, yet fascinating. It would also be educational for the younger viewers. It just needed the addition of an assassination plot – the only historically untrue element – and we were away."

The writer's plan for Clyde was to have him engaged in an adventure during World War II in which he and a young evacuee called Harry would find themselves facing the threat of Adolf Hitler's Nazi forces in a story about a radio transmitter. The production team however was unsure about this era and requested an alternative. Rupert used the notion of Clyde visiting the 1970s instead, but Russell T Davies felt that the World War II story was stronger and more dramatic. In reworking the original wartime narrative, Rupert was heavily influenced by the 1942 Ealing film *Went the Day Well?*, a morale-boosting adaptation of a short story



"I was thrilled to be the first writer to take the SJA gang properly back in time." Rupert Laight

Storyline

At an early stage, an alternate narrative was devised which saw Clyde locating the vital chronotite element in 1973 rather than 1941. Clyde emerged from the time fissure at Park Vale School to hear Slade's 1973 number one *Cum On Feel The Noize* and found the pupils in beige flares and white platform boots. Assumed to be a new boy, Clyde was dragged by his ear to the form room where his fellow pupils laughed at his clothes and were baffled by his mobile phone. Over the morning registration, Clyde made friends with Kenny, Mike and Cheryl who were in a band, and the teacher told them not to hang around at school after hours because of some recent robberies. Something alien was watching the children in the classroom during the day.

At home time, Clyde found Kenny and Mike dressed in the glam rock manner of David Bowie's Ziggy Stardust, rehearsing their band

despite the teacher's warning. When Clyde replaced Kenny's girlfriend Cheryl – who hadn't shown up – on bass, the trio played until they heard a scream. The boys traced this to a stationery cupboard inside which they found Cheryl unable to move because she was covered in alien goo. As they struggled to free her, a huge, slathering alien loomed over them, forming the cliffhanger for that strand of the adventure.

In the second episode, the four youngsters ran to safety, with a chase around Park Vale school to the strains of Alice Cooper's 1972 chart topper *School's Out*. Eventually, Clyde faced up to the monster and asked what it wanted; the creature held up a necklace with only half of a pendant which it had taken from Cheryl. Kenny revealed that he was wearing the other half. The creature revealed that with both pieces of chronotite it could control time itself. "I've defeated Judoon, Slitheen, Sontarans, and even Bane," Clyde told the alien, "so I can handle you no problem!" The alien

computed this; it had believed that the year was 1973, but clearly it was really far later and Earth was too advanced for invasion. As such, the alien teleported away. Clyde then returned to the present day with the chronotite.



by Graham Greene in which British villagers fought back against and defeated a German invasion force. As such, early drafts of the scripts featured the Nazi soldiers pretending to be British officers. Until close to production, another key character with a notable role was Reverend Bryce, the vicar, who was held captive with Clyde and George; the role of Bryce was dropped as a cost-cutting measure since the character did not advance the plot.

Rupert wanted to place Sarah Jane in one of his favourite periods of British history – the late 1880s. “My initial story idea had her meeting and battling a kind of Victorian Derren Brown, who

was harnessing the power from an ancient statue to allow him to tell people’s futures, and making a fortune from it in the process,” explained the writer. From this original idea, the only notion to survive was Miss Fuller, a young, tomboyish woman who was like a younger Sarah Jane, and who effectively became Emily Morris in the shooting scripts. However, Russell T Davies instead suggested a haunted house setting which was a simpler idea and again more cost effective. To make this narrative different to Phil Ford’s haunted house tale (*The Eternity Trap*) of the previous year, Rupert decided that the ghosts which Sarah Jane and Emily

would encounter would come from the future; although this notion had featured on television before – notably Nigel Kneale’s 1963 play *The Road* – it would hopefully be a new idea when presented to the young audience of *The Sarah Jane Adventures*. It was Russell who also came up with the notion of the clock in the hallway triggering the ghostly hauntings which Sarah Jane experienced.

The linking narrative on the early storylines saw an eccentric old time-traveller called Candleman searching for parts of his time machine which had been lost in history; with the machine reassembled, he would be able to return home. This character

Connections



The Shopkeeper knew that Sarah Jane, Rani and Clyde had travelled through time before; Sarah Jane had done so on many adventures with the Doctor in the TARDIS, while Rani and Clyde had both visited 1951 in *The Temptation of Sarah Jane Smith* (2008). Recalling these events, Sarah Jane later told Emily that she had lost both her parents when she was very young.

Hearing about the ‘alien’ which had been seen, Clyde compared it to the Gruffalo, the fearsome creature in the award-winning children’s book *The Gruffalo* by Julia Donaldson first published in 1999. He then commented on his mum dragging him around Primark, a high-street Irish clothing retailer established in 1969. When the shopkeeper said that King Harold II had been shot in the eye with an arrow at the Battle of Hastings in 1066, Rani noted that there was now debate about whether this had actually happened; another earlier account of Harold Godwinson’s death was that he had been dismembered. When Clyde said to himself, “I don’t think we’re in Ealing anymore,” he was paraphrasing Dorothy after she had been transported from Kansas to the magical land of Oz in the 1939 film *The Wizard of Oz*. Rani claimed to be Lady Rani from the court of the Taj

Mahal, the remarkable seventeenth-century mausoleum in Agra in India. When Sarah Jane spoke of old houses retaining echoes of the past in their very fabric, she was again referring to the ‘stone tape’ concept as featured in *The Eternity Trap*. In the script, Clyde’s mobile was to play Dizzee Rascal’s *Bonkers* (‘or something appropriately inappropriate’), the English rapper’s Number One hit from May 2009.

Lady Jane Grey ruled England from 10 to 19 July 1553 – hence ‘the nine-day Queen’ – having been left the crown in the will of her cousin King Edward VI who was trying to keep the country Protestant rather than having the throne pass to his half-sisters Mary and Elizabeth. During her reign, Queen Jane resided solely within the secure bounds of the Tower of London and became a prisoner when the Privy Council proclaimed Mary to be ruler. Part of Jane’s household was her old nurse, Mistress Ellen; according to legend drawn from Victorian fiction, Mistress Ellen was supposedly one of the two women who escorted Jane to the scaffold. In spring 1553, Jane had been forced by her father to become engaged to Lord Guildford Dudley, the son of the Duke of Northumberland; they were married



on 21 May, against Jane’s wishes. It was Northumberland who aimed to consolidate his own power by supporting Jane’s claim to the throne. Matilda referred to the royal courtier Mary Arundell, the Countess of Arundel, and in her conversation with Trent mentioned Sir Thomas Wyatt who had actively supported Northumberland’s desire to have Jane crowned queen; escaping punishment by Queen Mary, he later led a rebellion against the new ruler in 1554 and was subsequently executed.

Jane was executed for treason on 12 February 1554. At the end of the story, Rani read out the letter written by Jane in her Greek Testament to her sister Katherine Grey shortly before her execution. In the shooting script, it was noted that Rani’s laptop would be displaying the ‘Streatham Portrait’ of Lady Jane Grey, a picture inscribed ‘Lady Jayne’ which had been discovered in a house in Streatham in early 2006 and purchased by the National Gallery in 2007.

In 1941, George told Clyde that the Nazis must have come ashore by U-Boat, the anglicised term for *unterseeboot* – German for submarine, in this case with military usage. As Miss Wyckham later commented, the countries of the Netherlands and Belgium had fallen to Germany in May 1940, and much of the German fleet was waiting in its ports to blockade the British Isles. Clyde delivered the popular misquote of Prime Minister Winston Churchill’s inspiring speech made to the House of Commons on 4 June 1940. George indicated that he and Clyde should alert the Home Guard, the local voluntary defence organisation established by the British Army in 1940 as a secondary defence force for Britain. Clyde commented to Koenig about the Nazi’s party’s bullying tactics and their prejudiced dislike for the unlike, particularly in their treatment of the

Jewish race and other non-Aryan peoples. ‘Thor’s Hammer’ referred to Mjölnir, a fearsome weapon wielded by Thor – the God of Thunder – in Norse mythology; its image formed part of the swastika emblem adopted by Adolf Hitler’s National Socialist party and the Nazis. George referred to the Germans as ‘Jerries,’ a slang term adopted by the British after the First World War because the German army helmets resembled chamber pots. Clyde pleaded with George not to join the armed forces until 1945, knowing that Germany would surrender to the allies on 8 May of that year. George knew of the bombing of London – the Blitz launched by the German Luftwaffe having begun in September 1940. Clyde later read that George had joined the army at the age of 16 – ie around 1944 – and fought at the Battle of Ardenne (also known as the Battle of the Bulge) from December 1944 to January 1945; this was a German offensive launched against the allies through a forested mountain region in Belgium, and one which the Germans would lose.

In 1883, Emily was fascinated by Gemma’s mobile telephone and commented on the work of Scots scientist Alexander Graham Bell who had patented his invention of the telephone in 1876.



Top 1: The Shopkeeper and the time window; **Top 2:** A German U-Boat; **Top 3:** Winston Churchill; **Top 4:** Alexander Graham Bell; **Top 5:** Lady Jane Grey; **Above 1:** King Harold; **Above 2:** The Wizard of Oz; **Above 3:** The Taj Mahal.



• **Left:** Sarah Jane, Rani and Clyde are given a mission through time by the Shopkeeper (Cyril Nri).

• **Left:** The mysterious Shopkeeper monitors the gang's progress with his parrot, Captain.



"I also knew it should have an old-fashioned, classic kids' adventure feel to it." Rupert Laight



Shooting script



In the 1553 scenes, Mistress Ellen was described as '40s, matronly Tudor frock', Queen Jane was '16, pretty, red hair, more gravitas than her age suggests' and Lady Matilda was '21, a Lady-in-Waiting.' For the 1941 narrative, George Woods was described as '13, London accent, 1940s knitted tank-top, grey shorts'. Lieutenant Koenig was seen as '40s, blond, moustache, Nazi officers' uniform, peaked cap... He speaks good English with just the trace of a German

accent.' In 1889, Sarah Jane met Emily Morris, envisaged as '15, 1880s tomboy garb, satchel.' Together, they saw Gemma, outlined as '19, casual 1990s clothes' with the additional stage directions, 'NB, whenever we see the Future People we see just them, not their future surroundings; the house stays in 1889.' Back in 2010, Emily's granddaughter, Angela Pryce, was described as 'early 70s, carrying a handbag.'

The present day framing sequences for the story were set on 23 November 2010 – the date on the newspaper cutting from the *Ealing Echo* (the local newspaper established in *Revenge of the Slitheen* (2007)) specified in the script; this would be a few weeks after the planned broadcast, and also the 47th anniversary of the first broadcast of *Doctor Who*. Clyde found himself back on 7 June 1941, the events experienced by Rani took place on 19 July 1553, and Sarah Jane arrived at an unspecified date in 1889, appearing shortly before 8pm and departing soon after 8.20pm.



In the script for Episode 9, the Shopkeeper was described as 'charming, twinkly, enigmatic, dressed like an Edwardian magician: waistcoat, cravat, smoking jacket, tasselled cap' while Captain was specified as being 'a macaw parrot in an antique cage'.

Above 1: Mistress Ellen (Elizabeth Rider) cares for Queen Jane; **Above 2:** A nasty Nazi – Lieutenant Koenig (Tom Wlaschiha); **Right:** Rani, beautifully dressed for Tudor times.

Opposite page top: Clyde teams up with George (Richard Wisker) and Miss Wyckham (Catherine Bailey).

Right: Rani, Mistress Ellen and Queen Jane (Amber Beattie) face the traitor in their midst.

Below 1: Clyde and George are all that stands between Britain and a German invasion.

Bottom 1: Sarah Jane and Emily Morris (Gwyneth Keyworth), ghost hunters.

Bottom 2: German forces on British soil.

Bottom 3: Tragic Queen Jane awaits her fate.



“She was about the same age as Rani and about to die – the possibilities were endless.” Rupert Laight

was the Shopkeeper as originally discussed, the figure running a strange store which would propel the regular characters off into strange and wonderful adventures, à la the owner of the costume shop in Mr Benn. There was a lot of debate about the role of this character, how the ‘elements’ he needed had been lost in time, and how they fitted into each story; the metal was originally called chronotite, but Russell suggested it changed to chronosteen.

Ultimately, it was decided to keep the background and motives of the Shopkeeper somewhat secretive. To give the Shopkeeper somebody to talk to – and so convey the plot – Russell suggested a parrot; Rupert then mischievously called this Captain as a cheeky reference to Lady Lavender’s parrot in the 1990s BBC1 sitcom *You Rang, M’Lord?* This fitted in with the sense of mystery surrounding the Shopkeeper, whom both Russell and Rupert realised was effectively fulfilling the role of the White Guardian from the *Doctor Who* adventure *The Ribos Operation* (1978).

The tone meeting for Block Three – covering episodes 9 to 12 of Series Four – was held at 11am at Upper Boat on Wednesday 28 April. A location recce for the block was held on the morning of Friday 14 May, with a production meeting at Upper Boat at 10am the following Monday prior to the readthrough the next day. Having spent the day recording on Block Two, Anjali Mohindra and Daniel Anthony joined Elisabeth Sladen and the rest of the cast at 6.30pm

on Tuesday 18 for the readthrough on Episodes 9 to 12 at Upper Boat. Shooting scripts for Episodes 9 and 10 were issued on Wednesday 19, with pink-coloured rewrite pages implemented on Friday 21; these were generally minor changes to the scenes between Sarah Jane and Emily, most notably extending the scene where they met.

The awards ceremony for the BAFTA Cymru Awards was held at the Millennium Centre in Cardiff on the evening of Sunday 23 May; Richard Jenkins and Anwen Aspden took the award for Best Interactive because of their work on the supporting website material for *The Sarah Jane Adventures*.

Recording on Block Three started the following day. Because of the structure of Episodes 9 and 10 it was possible to schedule the recording of some strands set in the past at specific locations with only one of the regular cast members. As such, the first three days of work focussed on the 1889 sequences with Sarah Jane, and Elisabeth Sladen was joined by Gwyneth Keyworth (who had featured in *The Great Outdoors*) as Emily and former *X Factor* contestant Lucie Jones as Gemma. Recording from 8am to 7pm on Monday 24 was conducted at Hensol

Castle, used just a few weeks earlier for work on Episodes 3 and 4; work covered Sarah Jane’s arrival in the cupboard, her discovery by Emily, the first manifestation of the voices at 8 o’clock and then Gemma’s appearance when Sarah Jane reset the clock to 8pm again.

Tuesday 25 May saw costume fittings in London for the Tudor garb to be worn by the guest cast for the Lady Jane sequences. Over at Hensol Castle, recording from 8am to 6pm completed the appearance of Gemma, the scenes in the drawing room where Sarah Jane and Emily heard the voices, and then sequences on the landing for Sarah Jane handing Emily the newspaper and also walking through the 1990s playroom door. Pick-up shots of the door and the clock were also recorded for scenes taped the previous day. While Danny and Anjali went for costume sessions in Cardiff on Wednesday 26, Lis worked again at Hensol Castle from 8am to 7pm, and Morgan-Faith Hughes and Llewcu Oaten joined the cast as Katy and Ben. This wrapped up the 1889 material,



completing the landing scenes with the escape of the youngsters thanks to Emily, and then recording all the sequences in the playroom, starting with those featuring the two children in Episode 10 and then doubling back for the scenes with Sarah Jane and Emily hearing the voices in Episode 9.

An extended recording day was scheduled on Thursday 27 May and required only the three regular cast members for scenes set in Sarah Jane's attic in Studio 4. While the main focus for the day was the concluding story of the series, the sequence of Clyde checking out George's future was taped before the 8pm wrap. Friday 28 was then devoted to more material on Episode 11 – and also a tone meeting for Block Four since work was to continue to record the first six episodes of Series Five.

Cyril Nri – who had played Superintendent Adam Okaro on *The Bill* for many years – came in for his costume fitting as the mysterious Shopkeeper on Monday 31 May while recording focussed on Episode 12. He then joined the three regulars on location for the next couple of days which were

spent at Jacob's Market in Cardiff, as used the previous year on *The Mad Woman in the Attic*. "At the readthrough Cyril Nri did the Shopkeeper in a West Indian accent, but this idea never made it to the screen," recalled Rupert Laight.

Recording from 8am to 7pm on Tuesday 1 June began in poor weather with the gang arriving outside the premises of Smalley & Co as featured in the newspaper cutting, and then of the early scenes with the shopkeeper in Episode 9, through to his urging Rani not to delay her mission at the start of Episode 10. The vital role of Captain was performed by two parrots provided to the production team by animal trainer Antony Bloom. On Wednesday 2 June, the team was joined by Rowena Cooper – whose extensive career in TV included *Crown Court*, *The New Statesman* and *Down to Earth* – who had attended a costume fitting the previous day and now recorded her material as Angela for the conclusion of the adventure from 8am. Meanwhile, the guest cast for the 1941 narrative was having costume fittings at Upper Boat. Having completed work at



Jacob's Market, the crew headed for Penarth to work on Episodes 11 and 12 along with a pick-up shot of the music box for the start of Episode 9.

Danny was the focus for the next four days of recording from Thursday 3 June and the cast was joined by Richard Wisker as George, Tom Wlaschiha as Koenig, and Catherine Bailey as Miss Wyckham; Richard had recently featured as Liam in CBBC's *Tracy Beaker Returns* while German-born Tom had an extensive television career in Germany including *Unter*

Editing: Part One



Various cuts were made to both Parts One and Two. In Part One, after the Shopkeeper informed Sarah Jane that he knew many things, he added, "That music box, Rani, once belonged to Miss Charlotte Bronte"; this was a reference to the famed nineteenth-century novelist and poet. Back in 1941, after George surmised that the Germans had arrived by U-Boat, he added, "Mr Porter warned me this could happen," and grabbed the binoculars back off Clyde, saying "My turn." "But the Germans don't invade, we thrash 'em, that's a fact!" insisted Clyde, "Didn't get a C in History for nothing... Hang on... Time is under threat he said. Clyde's mission comes into focus." "What you rabbiting on about?" asked George. "Can't say. Let's just thrash 'em," replied Clyde. After Clyde congratulated George on his good thinking, the 'Forties

boy' replied, "Not quite the ticket, are you?" – using a popular expression of the time to refer to something that wasn't quite right.

The end of the scene with Rani being taken to meet the Queen was dropped. "So fill me in. What's going on at court? News is slow reaching... the East," said the newcomer. "I'm so worried for Jane," admitted Mistress Ellen, "Only nine days a queen, and now they call for Lady Mary to be crowned." "But Jane's the real queen, right?" asked Rani. "That was what King Edward decreed, 'fore he died, but it is not what the people want," affirmed Ellen, "But enough of that. 'Tis time for you to attend audience." "Wow, never done an audience before," said Rani as Ellen left the room and she followed her, carrying the music box. When the Queen told Rani that she liked her, she originally added, "Rani – such a pretty name." Then when Rani was asked if she had a sweetheart, she originally replied, "Haven't got time," and then after admitting that there was someone she spent a lot of time with added, "Guess that's pretty much like having a boyfriend."

In 1941, when George indicated that St

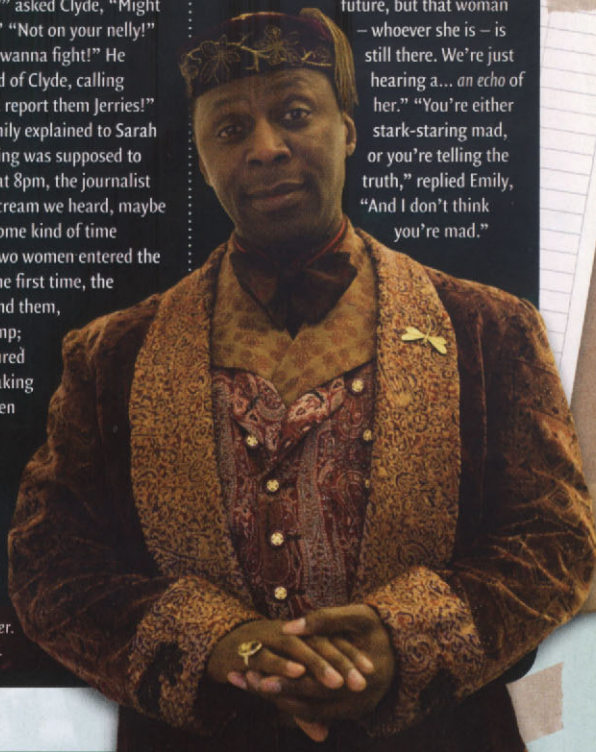


Michael's had a telephone, he asked Clyde, "So how come I've not seen you round here before?" "Er... I'm from London," replied the new arrival. "When did you move to Little Malting?" asked George. "Recently," said Clyde, "Very recently. And I'm on the look-out for something. Not sure where I'm gonna find it though..." "I left the Smoke two years ago," explained George, "My mum thought I'd be safer in Norfolk. Mr Porter took me in, he's in the Home Guard, but he's not stuffy – we build radio sets together... Bombing must be shocking back in London. Hope Mum's all right." "I'm sure she's fine," assured Clyde, sensing George's worries, "Mums are invincible. Where's your dad?" "He's out at sea, fighting," explained George, "I wanna join up too, soon as I'm sixteen." "Why not wait till they call you up?" asked Clyde, "Might all be over by then." "Not on your nelly!" retorted George, "I wanna fight!" He then raced off ahead of Clyde, calling back "C'mon, gotta report them Jerries!"

In 1889, after Emily explained to Sarah Jane that the haunting was supposed to happen each night at 8pm, the journalist ruminated, "That scream we heard, maybe my arrival caused some kind of time echo..." When the two women entered the drawing room for the first time, the door slammed behind them, causing Emily to jump; "It's all right," assured Sarah Jane before taking her readings and then commenting with reference to *The Eternity Trap*, "It's like nothing I've seen before. Not even at Ashen Hill Manor."

At St Michael's, when the Nazis revealed the transmitter in its case, Clyde originally asked, "What's that, nineteen-forties iPod?" After Koenig revealed that Hitler believed the object to be Thor's Hammer, Clyde originally responded, "God of thunder? That's just a legend. What else you got there, Excalibur?" "Whatever its origins, our scientists have found it a great source of power," explained the Nazi. When the transmitter was activated and the hammer started to glow, Clyde asked George, "Did you see that?" "See what?" asked the evacuee.

In 1889, when Sarah Jane showed Emily the newspaper page with the date of 23 November 2010, she assured the Victorian girl that it was "Incredible, but not impossible. I've travelled here from the future, but that woman – whoever she is – is still there. We're just hearing a... an echo of her." "You're either stark-staring mad, or you're telling the truth," replied Emily, "And I don't think you're mad."



Top 1: Fearless Emily Morris; Top 2: George; Top 3: Thor's Hammer. Top 4: Sarah Jane shows Emily proof; Above: Sarah Jane and Rani.

den Linden and Eine für alle. Recording began near Bridgend for material destined for Episode 11, after which the cast relocated at St Mary's Church at St Mary's Hill for the country lane scenes of Clyde and George in Episode 9, and then the sequence of Miss Wyckham helping the boys to burst into the church of St Michael's at Little Malding to supposedly get the drop on the Nazis. Because firearms were being used in these sequences, the police was informed of the BBC team's schedule and the cast had been given special gun rehearsals in the morning with armourer Richard Reeves back at Upper Boat. Recording wrapped at 7pm. Work at St Mary's Church with only Danny from the regular cast continued from 8am to 6pm on Friday 4; this covered the scenes in the vestry for Episode 10 and the scenes in the church where Clyde distracted the Nazis so that George could grab the hammer. Work inside the church concluded after the weekend on

Monday 7; taping from 8am to 6.30pm included the bulk of the scenes in Episode 9 with the Germans and the boys, plus the vestry material bridging the two instalments.

Tuesday 8 June saw the completion of the 1941 material between 8am and 6.45pm. The beach sequences for Episode 9 were taped at Newton Beach, Newton, and a photocall of George with the Home Guard soldiers was also scheduled for around 12.30pm. It was then back to St Mary's for the afternoon where Tom Lucy was present to supervise various action sequences involving Clyde and George bumping into Miss Wyckham, the boys' escape from the church, and their earlier arrival.

Anjli then took centre stage for the next three days which covered the 1953 sequences; these were

recorded at Caerphilly Castle which stood in for the Tower of London, having previously been used by the Sarah Jane Adventures team in *The Eternity Trap* a year earlier. Joining Anjli for recording were Amber Beattie as Queen Jane, Elizabeth Rider as Mistress Ellen, and Fiona Hampton as Lady Matilda; Amber had recently starred as Lulu in the CBBC series *Jinx*, while Elizabeth's television career included *The Lakes and Casualty*. Recording on the first two days ran from 8am to 7pm; Wednesday 9 June saw the early scenes with Rani in the Presence Room in Episode 9, after which Anjli went for a costume change back into her twenty-first-century garb and the design team redressed the venue as the dressing room in which Rani arrived. Thursday 10 began with the scene of Rani – now in Tudor attire – being taken to her audience with the Queen, after which insert shots of Sarah Jane's hand passing through the key and Emily's hand on the door handle were taped by

Editing: Part Two



Originally at the start of Part Two, as the Nazis entered the vestry they saw Clyde standing by the open hatch. "Come on, you're not going to shoot me. Don't be stupid," said the time-traveller as the soldiers levelled their guns. "If the shots are heard in the village, it's game over. Isn't that right, Lieutenant?" "Hold your fire," ordered an annoyed Koenig, allowing Clyde the moment he needed to make his escape. After the boys emerged from the church doorway, George told Clyde, "We've gotta jam it. Here." Using some sticks, they forced the door shut with the Germans on the other side. "Ought to hold 'em," agreed Clyde.

In 1953, as Lady Matilda stood by the window with the dagger, Rani watched her close her eyes in prayer saying, "My Lord God, please grant me the strength to do what must be done, and forgive my actions, for they are in the name of the true faith..." Later on after the attack, Lady Matilda told Queen Jane that while Mary had her locked up, "she will discredit you."

Originally when Sarah Jane decided to reset the grandfather clock, she examined the timepiece carefully and commented, "It's fixed to the wall. And do you know what? – I don't think it's ever going to

move. When the clock strikes eight – just as it will in the future, on the night of the fire – there's a resonance through time. The house relives a horror yet to come." Looking around the drawing room, Sarah Jane was unable to find the object she sought as she explained to Emily. "So you thought maybe you'd be able to see it in this future time instead?" asked Emily. "Exactly. But the room looks the same as it did before," noted Sarah Jane.

The start of the scene between Queen Jane and Rani where the latter talked of her mission was cut. "You are so full of mysteries, Lady Rani," observed her majesty, "Please tell me, why are you really here?" After the Queen asked if Rani's mission was to save her, her new friend replied, "I think so – in a way. Because I know history would have changed if you'd died tonight. And it mustn't." When Rani said she wanted to save Jane from her fate, the Queen told her, "No one can do that. But do not fear, I am ready to go." "How can you be so brave when you know what's going to happen?" asked Rani. When Lady Rani assured the Queen that she would be remembered for centuries to come, Jane asked, "But how can you know? This country you come from. It must be so different to England." "Different in some ways,"

replied Rani, "but very similar in others." "Is it fair and equal?" asked the Queen, "Is there freedom for all?" "It's easy to forget just how free everyone is," explained Rani, "Course, to keep our freedom, we sometimes have to fight." "Do you fight?" asked the monarch. "I have friends – amazing friends – and we fight together," said Rani. "I would have been honoured to have met your friends," said the Queen. "I wish England could be more like your country." "It will be," assured Rani. "I promise you that."

"I know most teachers have a touch of the Gestapo, but a Nazi spy at school – didn't anyone suspect?" exclaimed Clyde as Miss Wyckham's true colours were revealed. "She replaced old Mrs Thwaite who went missing last month..." explained George. "... right, explains that then."

As Clyde and George secured themselves in the vestry with the hammer, Clyde told his new friend, "I'll need that later, so put it somewhere safe." "Open this door, or you'll regret it! I will make sure of that!" called Koenig as he and his men pounded on the church door. "Ever rung a bell before, Georgie?" asked Clyde as he gazed at the bell ropes. "Course I have. Every Sunday," replied the evacuee. On hearing the bells, Miss Wyckham

told Koenig, "The Home Guard will be here in minutes!"

Outside the 1990s playroom door in 1889, Emily concentrated on the lock, while telling Sarah Jane, "I saw it all happen... the flames, so high! But she ran back inside, trying to help... She must have been terrified... but she didn't let it stop her..." "That's it!" encouraged Sarah Jane. "Now harness that same strength, just like your Mum did." As the 1990s children emerged from the burning room, Ben originally looked at his rescuer, asking, "Who are you?" "I'm Emily Morris," replied the Victorian, "I'm here to help. Now go!" The start of the subsequent scene in this time zone began with Emily telling Sarah Jane, "The house is at peace again. Meeting you has taught me so much. I can't believe I was chasing after ghosts." "You had the urge to investigate, which is wonderful," replied Sarah Jane, "But now you know there's so much more out there, more than anyone can imagine."

Above 1: Sarah Jane and Emily see the future; **Above 2:** Lady Matilda (Fiona Hampton) shows her true colours; **Above 3:** Miss Wyckham and Lt Koenig.



• **Left:** The Shopkeeper is running out of time – and so are Sarah Jane, Rani and Clyde!

• **Below:** Have Sarah Jane, Rani and Clyde done enough to help the Shopkeeper and Captain in their quest?

• **Middle 1:** The Shopkeeper has two of the three artefacts – will Sarah Jane return with the third?

• **Middle 2:** Angela Price (Rowena Cooper), the granddaughter of Emily Morris, arrives with an unexpected delivery.

• **Middle 3:** Parrot fashion: Captain, the Shopkeeper's feathered friend – and boss!

“My original story idea had Sarah Jane battling a kind of Victorian Derren Brown.” Rupert Laight



Gemma – one of the production runners – for the 1889 scenes, along with inserts for Episodes 11 and 12. Tom Lucy then supervised the attack by Matilda on the Queen in the Queen's Chamber, with this action sequence followed by the news that the tower was surrounded. Friday 11 June then saw taping from 8am, opening with Rani's departure from 1553 and then continuing with the corridor scenes for both episodes before the 6pm wrap.

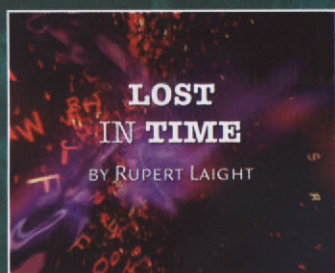
The bulk of the following week was focussed on Episodes 11 and 12, plus preparation for Block

Four (ie the start of Series Five). The final day of recording on Block Three – Friday 18 June – was largely devoted to the Ruby narrative, but recording began at Upper Boat with the scene of Rani reading Lady Jane's letter in her bedroom set scheduled from 8am, while the photograph of the elderly George seen by Clyde was taken at 11am.

The content of *Lost in Time* afforded Sam Watts a great deal of variety in his incidental music compositions; “It was really good fun for us,” he recalled of his collaboration with his brother

– Dan – who was responsible for all the World War Two sequence, the cues for which were inspired by the work of composer Ron Goodwin for war movies such as *633 Squadron* and *Battle of Britain*. By comparison, Sam employed a guitar acting as a lute (played by Dan) and harp to conjure up the Tudor period of the Lady Jane scenes. Peter Gregson again enhanced the score with recordings of his cello playing.

A marathon of *The Sarah Jane Adventures* was scheduled by CBBC on Saturday 13 November with *The Nightmare Man* and *The Vault of Secrets* screened from 1pm, and then *Death of the Doctor* and *The Empty Planet* running from 1pm on Sunday 14 November. Because of this, the compilation repeat of *Lost in Time* did not appear in its regular slot and *The Wedding of Sarah Jane Smith* was instead shown in its one-part form at 10am on Saturday and noon on Sunday. The compilation of *Lost in Time* was eventually scheduled by CBBC to run at 10am on Saturday 27 November. **DWM**



CAST: Elisabeth Sladen Sarah Jane Smith with Daniel Anthony Clyde Langer, Anjali Mohindra Rani Chandra, Cyril Nri The Shopkeeper, Amber Beattie Queen Jane, Elizabeth Rider Mistress Ellen, Fiona Hampton Lady Matilda, Richard Wisker George, Tom Wlaschiha Koenig, Catherine Bailey Miss Wyckham [2], Rowena Cooper Angela [2], Gwyneth Keyworth Emily, Lucie Jones Gemma, Morgan-Faith Hughes Katy, Llewcus Oaten Ben.

UNCREDITED: Alex Archer Household Guard; Sam Melvin Brown, Richard Powell Soldiers; Glenn Row,

Nick Barton Home Guard; Elved Lady Old George; Jenny Phillips Double for Sarah Jane Smith; Rhys

Jones Double for George; Gemma Hand Double for Sarah Jane Smith and Emily.

FIRST BROADCAST (CBBC)

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART)	AI
Lost in Time Part One	8 November 2010	5.15pm-5.45pm	25'44"	0.99M (1st)	N/A
Lost in Time Part Two	9 November 2010	5.15pm-5.45pm	26'07"	0.68M (2nd)	N/A

BBC One/BBC One HD BROADCAST

EPISODE	TRANSMITTED	TIME	DURATION	RATING	AI
Lost in Time Part One	10 November 2010	4.30pm-5pm	25'44"	0.59M	N/A
Lost in Time Part Two	11 November 2010	4.30pm-5pm	26'07"	0.54M	N/A



GOODBYE, Sarah Jane Smith

Synopsis

Once again, Sarah Jane, Clyde and Rani set out to save the Earth from potential peril – in this case a crashed meteor which may have brought alien germ pathogens to threaten humanity. But when they arrive at the crash site, they find that the matter is already being dealt with by a strange, glamorous woman who takes off in her sports car. It transpires that this woman – Ruby White – has moved in around the corner from Sarah Jane, and is also using advanced technology to neutralise threats to the planet. In the days that follow, Sarah Jane starts to become more forgetful, even to the extent that she believes Luke is still living at home. Having befriended Ruby after their initial rivalry, Sarah Jane sees the newcomer bond with Clyde and Rani and comes to the conclusion that she is becoming too old to save the Earth. Sarah Jane hands control of Mr Smith over to Ruby, but too late realises that her new friend is in fact an alien – a Qetesh. The creature devours excitement and – imprisoning Sarah Jane – now plans to gorge on the chaos it will cause humanity.

Radio Times

Wed 17 Nov 10 Part One: Sarah Jane realises that no one can defend the Earth for ever.

Thu 18 Nov 10 Part Two: Clyde and Rani face a deadly threat.



had previously been discussed some time prior to Russell T Davies' relocation to Los Angeles; this was the notion that Luke, Clyde and Rani would be growing up and moving on in their lives, and that eventually Sarah Jane would be left alone to carry on her duties as a protector of Earth – despite the fact that she too was getting older. “We’ve always tried to touch on serious matters, like in *Eye of the Gorgon* (2007) when we talked about Alzheimer’s,” explained lead writer Phil Ford in *DWM*. “It’s about Sarah Jane aging and the insecurities that can come about as you get older.”

When the first versions of the script were written, Clayton and Gareth were told that the involvement of Luke would have to be minimal

since Tommy Knight would probably be available for only one day in studio. Therefore Luke was involved in the story via the internet connection to his Oxford college rooms.

There was also a change in the approach taken with the villain of the piece, Ruby. “Originally we went too comic with it,” recalled Clayton. “Ruby was like Banto Zame [the comedy villain from Clayton and Gareth’s *Doctor Who* audio adventure *The One Doctor* (Big Finish, 2001)], cracking open cans of beer and so on.” The final script also took into account comments from Elisabeth Sladen about the way she would like to play Sarah Jane Smith at times; the actress was aware that the older Sarah Jane of *The Sarah Jane Adventures* was a more cautious, wiser character than the younger version of the journalist from *Doctor Who*, who would run headlong into trouble without thinking. Lis was keen to revisit this earlier version of Sarah Jane, and so elements of the script were fashioned specifically with this in mind. The intimate scene between Rani and Gita early in the second episode was also scripted very carefully; because of the seriousness of the situation, Gita referred to Rani’s friend by her full name – ‘Sarah Jane’ – rather than ‘Sarah’, which the journalist found so annoying.

At the planning meetings, it was decided that the whole tone of the story should be very bleak with a sense that this really could be the last ever entry in

At the very early planning stages for the fourth series in July 2009, this season of *The Sarah Jane Adventures* had a different climax planned which would see a possible change in the regular cast line-up; this would then feed into a proposed Christmas Special to be screened over the festive season a few weeks after the main run had concluded.

As things transpired, the continuation of production straight into the fifth series and the availability of the regular cast meant that these initial plans were changed, and so a new conclusion to Series Four was sought from the writing partnership Gareth Roberts and Clayton Hickman, who had previously collaborated on the 2009 *Comic Relief* mini-adventure and had been pencilled in to write the 2010 Christmas Special. “I was delighted,” recalled Clayton, a former editor of *Doctor Who Magazine*, as he discussed his first television broadcast credit. “It was like a dream come true. As my first big writing commission, it was amazing!”

However, there were to be various changes in the coming months. “We were both commissioned for a Christmas Special for which we produced a storyline,” explained Clayton. “Then there wasn’t going to be a Christmas Special. Then we were commissioned for another story – as a season finale – from another storyline before it was decided that it was unworkable.” Instead, the writing team developed another new story, from an idea which



“I was delighted. As my first big writing commission, it was amazing!”

Clayton Hickman



Draft Script



The second drafts of Episodes 11 and 12 had various differences from the final version. The meteor which supposedly landed was from the Ximenes sector, while Ruby White had moved into 52 Old Forest Road. Sarah Jane, Clyde and Rani initially confronted Ruby in her kitchen, where Ruby told them, "I met a guy, got engaged, he virtually left me at the altar." Later on, after the Chandras had seen Sarah Jane believing that Luke was still at home, Rani called Clyde, and they had a secret meeting the Chandras' kitchen where they discussed Sarah Jane forgetting to close the front door and turn Mr Smith off over the last few days. Rani didn't believe that Sarah Jane was 'wound up' by Ruby: "Sarah Jane does not get wound up. Was she 'wound up' when Androvax was chasing her? ... Just think – all the things she's done over the years, things we know nothing about – what if it's catching up with her?"

Chatting to his mum from Oxford, Luke commented, "And the age difference, they think I'm 16 and actually I'm 5!" Sarah Jane asked about "K1" rather than K9 with Luke replying, "His battery life is terrible! My laptop lasts longer." When Sarah Jane explained about not being able to take a holiday, she made reference to the Daleks;

however, she then called Rani "Maria."

This version of the script described the Dark Horde warrior as 'a half-glimpsed skeletal metallic figure wrapped in a long black hooded cloak – (Not like the Trickster, more like Adherents Of The Repeated Meme from *Dr Who: The End of the World*.)' When Sarah Jane and the gang arrived at the scene of the Horde, the stage directions noted 'Sarah Jane's car screeches in with a big Gene Hunt-style swerve' with reference to the character from the BBC One time travel dramas *Life on Mars* and *Ashes to Ashes*. Ruby's car was defined as a Subaru. For the voice of Mr White, the script suggested 'Ben Miller?'; Ben Miller was Alexander Armstrong's comedy partner on series such as *Armstrong and Miller*. Ruby said she had been reading up on Sarah Jane, UNIT and the Doctor, and the scene where Ruby and the gang made friends was originally set in Ruby's kitchen.

Later in the attic, Ruby asked Sarah Jane, "Do you know, there are reptile people in hibernation, on the West Island down in NZ? Drilling woke them up, I had to defreeze them"; this referred to the Silurians seen in the *Doctor Who* stories *Doctor Who and the Silurians* (1970), *Warriors of the Deep* (1984) and *The Hungry Earth/Cold Blood* (2010). Ruby then asked, "Ever met a Drahvin?" "Ooh, tough ladies," agreed Sarah Jane.

"Sent a Drahvin warrior home, she didn't say thanks," explained Ruby; the Drahvins – female clone warriors – had featured in the *Doctor Who* story *Galaxy 4* (1965). Sarah Jane then had Mr Smith check out on the incidents Ruby had related which resulted in New Zealand newspaper headlines such as 'Reptile Men Hoax on West Island'; "It would appear that Mr White is skilled at preparing a cover story," commented Mr Smith. One week later, Sarah Jane took her decision to retire in two days time – leaving Bannerman Road never to return. Episode 11 concluded with Ruby leaving Sarah Jane's, going home and confronting the blob in her cellar to announce that she would take Sarah Jane's place by absorbing her and then feasting on the world.

At the start of Episode 12, Clyde and Rani said goodnight to Sarah Jane in the attic as usual – with Rani joking that she was going to dye her hair pink like La Roux (Elly Jackson from the British electropop duo) –



after which, having seen her young friends out, Sarah Jane knew it was time to go. In the cellar, Mr White reminded Ruby that Sarah Jane was her 148th victim, before Ruby set out for Sarah Jane's with her epsilon co-ordinates (which the Doctor had needed calculating in *Inferno* (1970)), seeing Clyde and Rani en route. After kidnapping Sarah Jane, Ruby showed her a message faked up by Mr White from Mr Smith's memory store which she was planning to beam out across the universe. In this, Sarah Jane was seeing hefting a Sontaran rifle and declaring: "This is Sarah Jane Smith, defender of the Earth. Slitheen, Sontarans, Sycorax – all you worthless pieces of space trash! Listen up – this planet is defended. None of you stand a chance against me. So keep away! Unless of course, you wanna have a go – mighty space fleets versus one old woman. Come on, you cowards!!!" Ruby knew that this would provoke attacks on the Earth which she could feed off.

The following morning – a Saturday – Clyde and Rani discovered that Sarah Jane had gone; her car was not in the driveway. Gita originally comforted Rani in her bedroom, and in this version Mr Smith was not able to warn Clyde about Ruby.

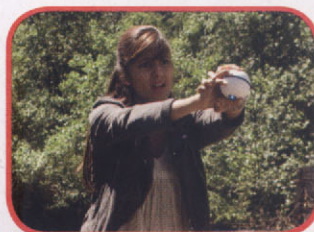
Ruby told Clyde it took her 17,000 years to escape the eternity sphere and opened her trophy cabinet which contained a selection of alien artefacts – souvenirs of her victims; item 148 was Sarah Jane's miniaturized car which Ruby had in her pocket. Luke's involvement in the plot originally saw him remaining in his room at Oxford, working with K9 and talking to the others over Skype. Luke overfed the Qetesh by deploying the Dark Horde hologram into the minds of all the people sleeping across the Earth; "I've had a bit of experience with dreams," he commented, with reference to *The Nightmare Man*. Haresh was asleep in the garden at the Chandras' and dreamed of himself – in armour – fighting off Dark Horde warriors with a rake to defend Gita, who was dressed like 'a Disney damsel in distress.' As he called his wife's name, Gita ruminated, "Aw. I'm still the girl of his dreams!"

The *Sarah Jane Adventures*. Following the readthrough on Tuesday 18 May, the shooting script for Episodes 11 and 12 was issued on Wednesday 19. Recording for Block Three with director Joss Agnew – which also included Episodes 9 and 10 – began on Monday 24 May. The first few days were devoted to the Victorian sequence of the *Lost in Time* episodes, and during this time pink revisions for the finale were issued on Wednesday 26 May; Episode 11 had minor changes such as Ruby's house number, and where Clyde placed the Sontaran gun in the attic, while alternations to Episode 12 covered Ruby confronting the gang after Sarah Jane's rescue and also Luke's defeat of her.

Following work on Episodes 9 and 10, the bulk of recording from 8am to 8pm on Thursday 27 May was devoted to the season finale. The three regulars – Elisabeth Sladen, Daniel Anthony and Anjali Mohindra – recorded

the sequences of the gang in the Studio 4 attic set for Episodes 11 and 12, after which Lis taped the dialogue for the closing scenes of the series, and also the insert of Sarah Jane's faked alter-ego saying goodbye to her friends. Some script alterations were made to the scenes of the meteor illusions causing the stomach to overfeed the same day, and Julie Graham – who had starred in series such as *William and Mary*, *Between the Sheets*, *Bonekickers* and *Survivors* – came in for her costume fitting as Ruby that evening.

Recording on the attic sequences continued on Friday 28 May from 8am to 7pm, with Julie joining the regulars for all her attic scenes for Episode 11, and also Sarah Jane requesting her medi-scan from Mr Smith. Over this weekend, Tommy Knight spent part of the Bank Holiday signing and meeting fans at Collectormania at Milton Keynes. At the start of the following week Lis then had Monday 31 May off, leaving Danny, Anjali and Julie to perform the remaining Episode 12 attic scenes from 8am to 8pm. Following a day and half on *Lost in Time*, work





Opposite page bottom 1: Ruby White (Julie Graham) has a surprise for the Dark Horde.

Opposite page bottom 2: Rani follows Ruby's instructions...

Opposite page bottom 3: ... and with Clyde's help, the alien menace is defeated.

Left: Sarah Jane shakes hands with the woman who's just saved their lives – and the planet.

Below: Sarah Jane is distraught after making a near-fatal mistake.

“Originally we went too comic with it. Ruby was cracking open cans of beer and so on.”

Clayton Hickman



Shooting Script

In the script's stage directions, Ruby Ann White was described as '40s, glamorous... on her wrist a bejewelled bangle'.

The device later named as Mr White was envisaged as 'a smooth, white moulded piece of alien tech – size and shape of an 80s mobile phone [which speaks with] a voice – not unlike Mr Smith, but less formal.' The Qetesh stomach of Ruby was described as 'a hideous blood-red blob – about 5ft diameter – jellyfish-like fronds attached to a central glowing bladder.'

For the scene where Sarah Jane, Clyde and Rani returned home after meeting Ruby, the script noted that 'the car pulls up through the Old Forest Road entrance to the drive of Number 13 [Bannerman Road while] outside number 46 Old Forest Road – Ruby, emerging from her car... hurries inside.' The shooting script described Mr Smith's depiction of a Dark Horde warrior as 'a long deep red hooded cloak – carries

a metal staff.' On seeing this image representing a threat to Earth, the stage directions noted that 'Sarah Jane pulls herself together – suddenly she's gung-ho, like the young [Sarah Jane] who travelled with the Doctor.'

When Ruby cruelly whipped the photographs of her friends away from Sarah saying "But you don't want these," the script noted that she did so 'Chris Tarrant-style' referring to the quizmaster of ITV1's *Who Wants to be a Millionaire?* show as he encouraged contestants to carry on gambling what they had already won.

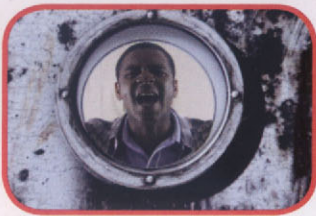
The narrative of *Goodbye, Sarah Jane Smith* spanned several days. Day 1 opened with the apparent approach of the meteor at 1105, following which the gang arrived at the crash site at 1531, Ruby departed at 1535, the gang arrived home to discover their new neighbour at 1605, and the discussion about Ruby took place at 1705. On Day 2, Gita attempted to make friends with Ruby at 1025 and the warning about

the Dark Horde came at 1028 with the supposed encounter with the alien trio at 1103. Ruby was shown around the attic at 1145, but by 1220, Sarah Jane was forgetting the Doctor's name; as such, she asked for a medi-scan from Mr Smith at 1445. In the montage that

followed, Sarah Jane watched Ruby bond with Clyde and Rani on Day A, Ruby gave Rani a driving lesson on Day B and – in a deleted sequence – Travast Polong was caught on Day C. Day 3 saw Sarah Jane deciding to retire at 1101 and so being kidnapped by Ruby. Clyde and Rani arrived at the attic to find Ruby in charge at 1435 on Day 4, with Ruby taking Clyde to the prison ship at 1444 and leaving him imprisoned there at 1448. Luke arrived at Rani's at 1623, with Sarah Jane released at 1642 and Ruby imprisoned at 1650 – leaving Mr Smith and Kg friends at 1735 and the gang heading off in the Beetle at 1740.



Top 1: Rani and Sarah Jane pay Ruby a visit; **Top 2:** Ruby gives her new neighbours a frosty reception; **Right:** Ruby with her amazing portable computer, 'Mr White'.



Victoria Road where one of the houses became the home to Ruby White: 46 Old Forest Road. After recording the hallway confrontation and Sarah Jane's earlier forced entry, the team moved around the corner to Clinton Road for scenes such as Sarah Jane neglecting to set her handbrake, Rani receiving a driving lesson (with Dawn Gani doubling for Anjali at the wheel of the Alfa Romeo), Gita wanting to make friends with Ruby, the youngsters worrying about Sarah Jane, and also a deleted sequence in which Ruby, Clyde and Rani trapped Travast Polong.

Thursday 17 June began with recording at an old tinplate works off Lionel Terrace in Rhydfelin at 8am for the wasteland sequence where Ruby 'saved' Sarah Jane and the gang from the Dark Horde. At the same time, at Upper Boat studios, producer Brian Minchin helmed a second camera unit which worked on the set of Luke's Oxford study with Tommy Knight and the K9 prop operated, as

usual, by Mat Irvine. With the wasteland sequence completed, the cast returned to Upper Boat, where the interior of the eternity sphere had been constructed in the area of Studio 1+2; Julie and Danny recorded all the relevant scenes inside this for Episode 12 through to 8pm. Meanwhile, Ashley Way had directed a sequence for the first episode of Series Five with the second unit, following which the scene of a concerned Luke chatting to his mum was recorded for Episode 11. At 7pm, the readthrough for the first block of Series Five was conducted at the Upper Boat meeting room.

Recording on Series Four concluded on Friday 18 June with Day 20 of Block Three spent at Upper Boat from 8am to 7pm; Elisabeth Sladen was not required on this day, while Daniel was only needed for rehearsals on Block Four. The scenes in the Chandras' living room for Episode 12 were taped first, followed by the sequences in the kitchen with

the playback of the K9 material from the previous day's work.

Work on the first six episodes of Series Five continued through to Friday 30 July, during which time Elisabeth Sladen appeared at the London Film and Comic Con on Sunday 18 July. Following the end of production, she then recorded two new Sarah Jane audio adventures for BBC Audiobooks/AudioGO: *Deadly Download* by Jason Arnopp on Wednesday 11 August and *Wraith World* by Cavan Scott and Mark Wright on Thursday 12 August.

One of the main functions of Sam Watts' music score for the story was to indicate the

Connections



Sarah Jane commented that she had been 'doorstopping' as a journalist since she was 19 years old, with Rani adding that this was when Sarah Jane worked on the *South Croydon Echo*; Sarah Jane's home had been defined as South Croydon in *The Hand of Fear* (1976). She later commented that she was 23 years old when she met the Doctor in *The Time Warrior* (1973/4).

Ruby claimed to have moved to the 'Ealing Triangle' because of incidents concerning Trueman the astrologer in *Secrets of the Stars* (2008), the Bubbleshock

factory in *Invasion of the Bane* (2007), reports of the rhino-like Judoon in police cars from *Prisoners of the Judoon* and the Rakweed spores in *The Gift*. Sarah Jane's forgetfulness included Luke's recent departure for Oxford University in *The Nightmare Man*, while Luke again referred to his student friend Sanjay whom he had mentioned in *Death of the Doctor*. Sarah Jane knew what the Dark Horde had done to the colonies of Kravasta, the world of which Gavin had been the true ruler in the script of *The Empty Planet*; she referred to contacting UNIT – last seen in *Death of the Doctor* – and gave Clyde a Sontaran gun, as seen in *The Last Sontaran*



(2008) as they headed out to confront the new threat.

Mr Smith was delighted to find that Mr White was a more agreeable artificial intelligence than K9 had been – when the two had been together at Bannerman Road from *The Mad Woman in the Attic* to *The Nightmare Man* – although by the conclusion of the adventure the Xylok had a more amicable relationship with the robot dog. Sarah Jane asked Mr Smith to run a medi-scan on her, as she had done with Luke in *The Gift*. As with Gita's continual infurcation of Sarah Jane by calling her 'Sarah', Rani's mum now attempted to address Ruby as 'Ru'.

When Clyde accused Rani of making Sarah Jane leave, he referred to his father's departure as seen in *The Mark of the Berserker* (2008). Ruby informed Clyde that her alien nature had been screened from Sarah Jane's scanner by a bio-damper, of the sort first referred to in stories such as *Secrets of the Stars* and *The Empty Planet*. Ruby was held prisoner briefly

by Mr Smith in a containment vortex as previously seen in *Enemy of the Bane* (2008) and *The Vault of Secrets*. Recalling his gooey encounters in *Revenge of the Slitheen* (2007), *Enemy of the Bane*, *The Gift* and *The Nightmare Man*, Clyde prayed for the Qetesh stomach not to 'splurge' which it did – on a small scale and only over him.

When Ruby seemed cold and unfriendly, Gita called her "Frosty the Snow-woman" with reference to the seasonal novelty song *Frosty the Snowman* released by Gene Autry in 1950. In Part Two, Rani wound Clyde up by claiming that she was going to have her hair styled like the American pop singer Lady Gaga, referred to in *The Empty Planet*. Clyde also realised that Mr White was effectively a PlayStation, a gaming console introduced by Sony in 1994.



Top 1: Mr Smith scans Sarah Jane; **Top 2:** Mr White; **Top 3:** Ruby in Mr Smith's containment vortex; **Above 1:** *The Hand of Fear*; **Above 2:** *The Time Warrior*; **Above 3:** Clyde is given a Sontaran gun.

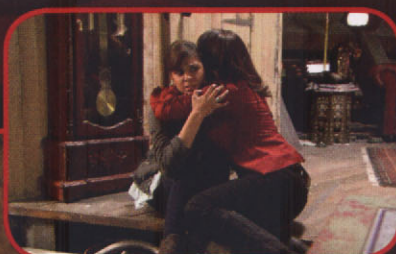


different changes in the approach to Ruby, switching from suspicion to friendship to menace; the scene in which Sarah Jane and her new rival sparred in the latter's house was scored by Sam's brother Dan, while Sam focussed on other elements of the story. Catherine Fish contributed some of the vocal elements, with Rachel Brown performing on the cello.

On Friday 12 November, Elisabeth Sladen recorded a number of interviews with BBC local radio stations to promote both the end of

the current series of *The Sarah Jane Adventures* and also the two new audio releases from AudioGO. These chats took place over landlines from London with presenters from various stations including Radio Northampton, Radio Scotland (broadcast the same day in MacAulay and Co), Radio York, Radio London, Radio Derby (broadcast in Andy Potter's show on Monday 29 November), Radio Devon (broadcast in Judi Spiers' show on Monday 15 November), Radio Swindon and Wiltshire, and Radio Berkshire.

Editing



A short scene was cut from Part One which was to have appeared between Sarah Jane requesting and receiving the results of Mr Smith's medi-scan. This would have shown Ruby descending into the cellar of her new house and getting out Mr White. "Scan position 4," she ordered, and an image of Sarah Jane undergoing the scan in the attic appeared on one wall. "How's it going, Ruby?" asked the device. "Oh, 'Mr White', it's going good," replied Ruby, "Sarah Jane Smith is a perfect victim. My best one yet! Almost worth listening to her drivelling self-pity. And drinking her terrible tea." "What about the children?" asked Mr White. "Yeah, I can see potential in the junior apprentices," considered Ruby, "I'll make sure their last days are full of fun."

Moving to the bottom of the cellar steps, she addressed something unseen and indicated the screen asking, "And how do you like her?" A red light bathed the cellar and there was an ominous, gastric rumble. This scene was dropped at the request of executive producer Russell T Davies who believed that the audience should be kept

in the dark about Ruby's true motives for as long as possible, with the newcomer seeming genuine right up until the moment that Sarah Jane handed control over to her.

During the montage sequence which depicted Ruby growing closer to Clyde and Rani, a short scene outside 13 Bannerman Road was to have shown the trio dealing with Travast Polong – seen in *The Mark of the Berserker* and *The Wedding of Sarah Jane Smith*; Clyde and Rani used brooms to drive the small alien towards Ruby who wielded a butterfly net. "He can't keep away! Get in there, Polong!" called Clyde while Rani cried "Now, Ruby!"

When Sarah Jane was imprisoned in the cellar and heard something else near her, Ruby originally commented on the unseen thing being "In the darkness? Where all the best monsters hide?" The dialogue in the final scene where Ruby revealed that she was Qetesh through to her comment that Sarah Jane could be drained directly was in fact material from the first scene of Part Two – which had overrun slightly – and had been transferred into the climax of Part One.

In Part Two, after Ruby explained to Clyde how she had upgraded Mr White,

Clyde asked who she was. "At the moment I'm Ruby White – but I've been so many people," replied his captor. After Clyde was told that the sphere would be his prison for a while, he declared, "You escaped, so can I!" "It took me 7000 years," replied Ruby, "You haven't got that long." At the Chandras' house, when Luke wanted to depart for the attic and Mr Smith, Rani stopped him saying, "Something my mum said. Luke, can you still work out probabilities?" "Of course I can!" replied Luke. "What are the chances?" asked Rani. "Ruby moves in, Sarah Jane falls ill, Ruby saves us from the Dark Horde. What's the probability of those things happening and not being connected?" "About 76 per cent," considered Luke. "76.3. Given parameters of improbable lifestyle," added Kg on the laptop.

When Rani insisted that she had to go or Sarah Jane and Clyde would die, the scene originally continued with her saying, "Let me go, Luke! Please!" and – as he stood aside – adding, "Right. On my way. To her." Returned to the attic, when Clyde told Ruby to get away from Rani, the Qetesh ordered, "Mr White, lock onto Ruby! Teleport!" "I regret Ruby's teleport bracelet is outside my control," replied the reset Mr White.

Before Harresh assured his wife that Sarah Jane hadn't run off, Gita had commented, "Hope it's all sorted. She [Rani] was

in a right state." As Ruby was overcome by Luke's plan, he explained, "Her people absorb heightened emotions – it's natural, an instinct – she can't stop herself feeding on it!" "It's – too much..." cried Ruby, as a silver blast shot from her into the blob. "When it begins to feed, the Stomach has to grow slowly – drop by drop, soul by soul, she said – to prepare it for the feast – but it's not ready yet, not for this!" explained Sarah Jane.

Top 1: Smile! Ruby White on the verge of triumph; **Top 2:** Rani isn't convinced...

Top 3: The gang turns the tables on Ruby; **Right:** Kg returns with Luke to save the day.





Opposite page top 1 & 2: Sarah Jane has almost been drained, but Luke returns with a way to defeat Ruby.

Opposite page top 3 & 4: Ruby begins to weaken as Sarah Jane's strength returns.

Below 1: The Bannerman Road gang, back together again.

Below 2: Slimed again, Clyde!

Below 3: All smiles once more for Sarah Jane, Clyde, Rani and Luke.

Below 3: Where is Sarah Jane's next adventure coming from?

Below 4: Ruby, back in prison.

'A hideous blood-red blob – jellyfish-like fronds attached to a central glowing bladder.' Shooting script



Death of the Doctor was repeated on CBBC on the morning of Saturday 11 December 2010, while Goodbye, Sarah Jane Smith made its BBC HD debut in a double bill on Sunday 19 December from 3.05pm. The Sarah Jane Adventures was selected for repeats over the Christmas period. BBC HD screened all six stories in the afternoons as compilation editions from Monday 20 December to Thursday 30 December. Death of the Doctor was repeated on BBC One at 9am on Christmas Day; this also commenced a short repeat run on BBC One at 9am from Monday 27 to Thursday 30 December which comprised Lost in Time and Goodbye, Sarah Jane Smith. Thursday 30 December also saw a marathon of The Sarah Jane Adventures on CBBC, comprising all the Series Four stories. **WMM**



The AudioGO adventures *Deadly Download* and *Wraith World* were released on CD and download on Monday 15 November. Part Two of *Goodbye, Sarah Jane Smith* concluded Series Four on CBBC on Tuesday 16 November, ending on a caption reading 'The Sarah Jane Adventures Returns 2011.'

Following the BBC One broadcast of Part Two on Thursday 18 November, young viewers could submit questions for Danny and Anjali in a live, hour-long webchat from the CBBC studios from 5pm. Questions had been requested all

week, and the two stars of the series responded, discussing their likes and dislikes, citing their favourite monsters (Androvax for Anjali and Kudlak for Danny), introducing parts of the Series Champ challenges and the series trailer, as well as screening a series of out-takes captured on set by the cameras over the third and fourth series. They also confirmed to viewers that there would be a fifth series in 2011. Danny and Anjali could then be found signing autographs at the Memorabilia event at Birmingham's NEC on Sunday 21 November, with Katy Manning and Finn Jones – from *Death of the Doctor* – also present.

GOODBYE, SARAH JANE SMITH

BY GARETH ROBERTS & CLAYTON HICKMAN

CAST: Elisabeth Sladen Sarah Jane Smith with Tommy Knight Luke Smith, Daniel Anthony Clyde Langer, Anjali Mohindra Rani Chandra, Mina Anwar Gita Chandra, Ace Bhatti Haresh Chandra, Alexander Armstrong Mr Smith, Julie Graham Ruby White, Eddie Marsan Mr White, John Leeson Voice of K9 [2].

UNCREDITED: Matt Doman, Ben Ashley, Jon Davey Dark Horde Warriors; Dawn Gani Driving Double for Rani Chandra; Jenny Phillips Double for Sarah Jane Smith; Gemma Hand Double for Ruby White.

FIRST BROADCAST (CBBC)

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART)	AI
Goodbye, Sarah Jane Smith Part One	15 November 2010	5.15pm-5.45pm	26'16"	0.81M (2nd)	N/A
Goodbye, Sarah Jane Smith Part Two	16 November 2010	5.15pm-5.45pm	26'17"	0.82M (1st)	N/A

BBC One/BBC One HD BROADCAST

EPISODE	TRANSMITTED	TIME	DURATION	RATING	AI
Goodbye, Sarah Jane Smith Part One	17 November 2010	4.30pm-5pm	26'16"	0.52M	N/A
Goodbye, Sarah Jane Smith Part Two	18 November 2010	4.30pm-5pm	26'17"	0.58M	N/A

Sarah Jane's

ALIEN FILES



o accompany the fourth series, six compilation programmes under the title *Sarah Jane's Alien Files* – or *SJA Alien Files* according to the opening titles – were made for CBBC.

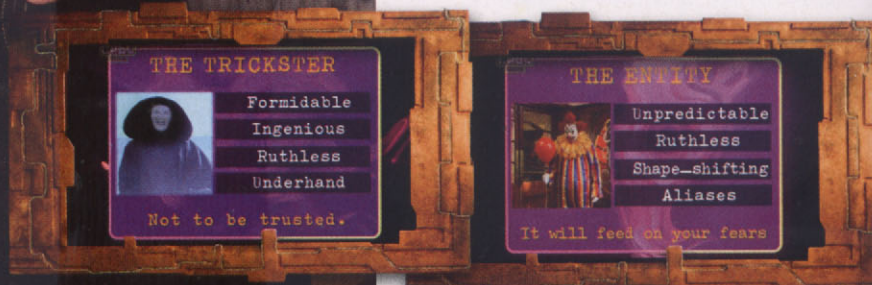
The notion for a spin-off programme arose in late 2009.

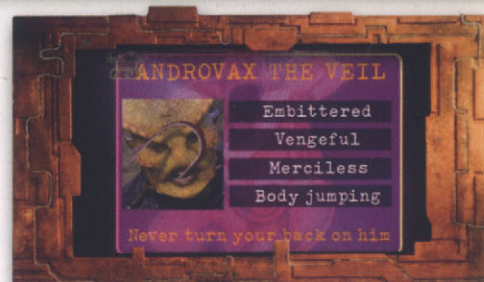
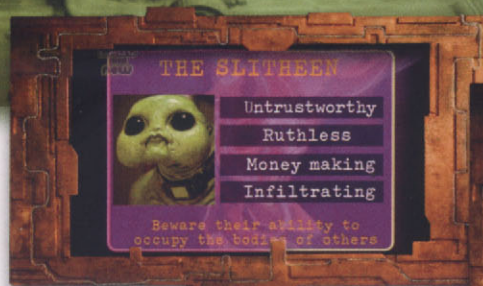
CBBC wanted to develop a support programme to give 'extra value' for its viewers around the core series, enhancing the viewing experience for the audience, and also increasing the profile of the parent show. The CBBC executive producer for the project would be Gillian Scothern; Gillian had worked on many CBBC series, including the second series of *Totally Doctor Who* in 2007.

During spring 2010, a number of ideas were considered by the CBBC team for a format which would offer a blend of new and existing material. These ideas were discussed with the BBC Wales production team, particularly executive producers Nikki Wilson and Russell T Davies, plus incoming producer Brian Minchin. Russell liked a proposal which would see abridged versions of earlier adventures related with new linking material featuring the regular characters. This idea was similar to an strand developed on the BBC website. During the first series of *The Sarah Jane Adventures* in 2007, a series of *Data Updates* had been available on *The Gorgon*, *Kudlak*, *The Trickster*, *Graske* and *Return of the Family Slitheen*; these had been 30-second items linking clips and images with specially-recorded narration from Alexander Armstrong as Mr Smith. This had been adapted for *Doctor Who* in 2008 when the website offered a series of *Monster Files* with narration from John Barrowman. For the second series of *The Sarah Jane Adventures* in 2008, more *Data Updates* – with a longer duration – were produced for *The Sontarans*, *Odd Bob*, *The Ancient Lights*, *The Puzzle Box* and *Mrs Wormwood/Commander Kaagh*; again, these were clips with a new Mr Smith commentary.

For the third series in 2009, the website offered the more elaborate series of *The Alien Files*; running to around three minutes each, these items featured new framing footage of either Daniel Anthony as Clyde or Anjali Mohindra as Rani on the attic set playing out a short narrative, within which Mr Smith would access the video vault files of the creatures they had encountered. The first saw Rani asking about *Androvax* (*Prisoner of the Judoon*), the second comprised Clyde's homework on black holes leading to a discussion about *Eve* (*The Man Woman in the Attic*), the third featured Rani asking Mr Smith about Sarah Jane's relationship with *The Doctor* (*The Wedding of Sarah Jane Smith*), the fourth depicted Clyde and Rani talking about *Erasmus Darkening* (*The Eternity Trap*), the fifth found Clyde sketching Rani while recalling the *Mona Lisa* (*Mona Lisa's Revenge*) and the sixth saw Clyde discussing both the *Blathereen* and the *Slitheen* (*The Gift*).

The *Alien Files* would continue for the 2010 series now as a complete half-hour CBBC programme entitled *Sarah Jane's Alien Files*, and the format as agreed with BBC Wales was that abridged forms of earlier adventures would be linked by new material





from the regular characters recorded on the attic set as they interacted with Mr Smith. The programmes would see vital information on aliens being fed into the Xylok by the Bannerman Road gang on behalf of the viewers; tying in with the storyline of *Goodbye, Sarah Jane Smith*, Sarah Jane realised that she could not defend Earth indefinitely and that her young friends would soon be heading off to lead their own lives at university. As such, knowledge needed to be pooled in a comprehensive database for future generations: "Pay attention. One day Earth may be depending on you."

The producer for the series was John Piper, who had worked on CBBC series such as *Space Hoppers* and BBC Music Entertainment's *I'm in a Rock'n'Roll Band* as well as having a solid track record in the industry with series using archival clips such as *Without Walls* and *Raiders of the Lost Archives*. John developed the storylines for the six shows in consultation with Russell T Davies, CBBC and BBC Cymru. Scripts were then drafted and run past the production team in Cardiff, with lead writer Phil Ford adding additional detail or making changes to ensure that Sarah Jane's Alien Files were consistent in style and continuity with the parent show.

The director on the series was Pip Banyard, who had experience of archive shows such as *After They Were Famous*, numerous documentaries and episodes of *Coronation Street*. The six editions of Sarah Jane's Alien Files were to be recorded on the attic set, with the presenters using autocue for some of their delivery; three sessions were scheduled towards the end of production on the first batch of Series Five episodes due for broadcast in 2011. The first session took place on Friday 30 July 2010 – the final day on Block Five and one where both Elisabeth Sladen and the attic set were free – and would see the recording of the two instalments hosted by Sarah Jane herself, at this point scheduled as the first and third in broadcast order. The CBBC crew worked alongside members of the production team for The Sarah Jane Adventures while in pre-production and for recording at Upper Boat. Episode 1 covered information on the Trickster and the Graske, with sequences from *Whatever Happened to Sarah Jane?* (2007) and *The Wedding of Sarah Jane Smith* (2009); this was taped from 8am to 1pm. In the dialogue, Mr Smith commented on other members of the Pantheon of Discord, including the time beetle and the fortune teller from the Doctor Who episode *Turn Left* (2008); similarly, the Xylok observed that the Graske's home world of Griffoth was stolen and transferred to the Medusa Cascade by the Daleks in *The Stolen Earth* (2008) – as stated in the 2008 book *Doctor Who: The Time Traveller's Almanac*.

Episode 3 – ultimately broadcast fourth – saw Sarah Jane emailing Luke, which resulted in Mr

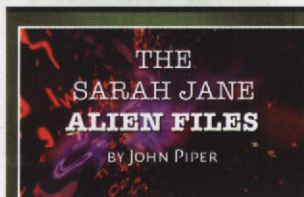
Smith prompting her to record data regarding the Slitheen, the Blathereen and Rakweed with material from *Revenge of the Slitheen* (2007) and *The Gift*; this was recorded from 2pm to 6pm. The Slitheens' home world *Raxacoricofallapatorius* was defined as being in the Isop Galaxy, visited by the Doctor when he landed on Vortis in *The Web Planet* (1965) and referred to in *Bad Wolf* (2005) – another fact from *The Time Traveller's Almanac*. The Slitheens' alliance with the Vvodni, Sontarans, Daleks and Cybermen in the Doctor Who episode *The Pandorica Opens* (2010) was also mentioned. Mr Smith compared the Blathereen-Slitheen feud to the bitter history between the Daleks and the Time Lords (noted in stories such as *Resurrection of the Daleks* (1984) and referencing the Time War in episodes such as *Dalek* (2005) and *The End of Time* (2009/10)), and the war between the Sontarans and the Rutan host (referencing stories such as *The Time Warrior* (1973/4) and *Horror of Fang Rock* (1977)). With the second edition taped, the final hour of the studio session was spent with Elisabeth recording for links for the CBBC channel.

The remaining sessions for Sarah Jane's Alien Files were held the following week, prior to the attic set being mothballed until production would resume in 2011. Tuesday 3 August saw Tommy Knight recording the linking sequences for his shows. In the morning, Episode 2 – broadcast third – was taped, showing Luke returning from university with his washing and explaining to Mr Smith that K9 was back in Oxford; Sarah Jane had explained how she wanted him to upload information for the Alien Files, and it seemed appropriate to start with Mrs Wormwood and the Bane – who had created him in *Invasion of the Bane* (2007) – and also encompass the events of *Enemy of the Bane* (2008), which meant an additional entry about the Sontarans with elements of *The Last Sontaran* (2008). Mr Smith now indicated that the Sontaran home world, Sontar, was located in Mutter's Spiral, the Gallifreyan name for Earth's own galaxy as defined in *The Deadly Assassin* (1976). From 2pm to 7pm, Episode 6 was recorded. In this edition, Luke arrived home to find a note from his mother (with voiceover from Elisabeth Sladen) saying that she was away investigating a fossilised Silurian egg at the Pharos Institute; the Silurians were a reptilian race native to Earth which had been in hibernation for millions of years as seen in *Doctor Who* and the Silurians (1970), *Warriors of the Deep* (1984) and *The Hungry Earth/Cold Blood* (2010).

while the Pharos Institute had first been referred to in *The Lost Boy* (2007). As such Luke – who was studying astrophysics – reminisced about his alien-chasing days by uploading to the alien files data on Androvax and the Judoon; Luke imparted information about *Prisoner of the Judoon* while Mr Smith filled him in on the events of *The Vault of Secrets*, forming an entry for Mister Dread. The Judoon were compared to other alien versions of Earth animals such as the wasp-like *Vespiiform* from *The Unicorn and the Wasp* (2008), the fish-like *Hath* from *The Doctor's Daughter* (2008) and the *Cheetah People* from *Survival* (1989), while the entry on Androvax referred to the Doctor's enemies the Cybermen – first seen in *The Tenth Planet* (1966) – and the Beast encountered in *The Satan Pit* (2006).

The following day, recording was completed. Anjali Mohindra recorded Episode 4 – broadcast second – from 8am to 1pm; in this instance, Rani wanted to practice her interview skills as a journalist which led to her logging details on the Entity, Eve and Ship depicted by *The Day of the Clown* (2008) and *The Mad Woman in the Attic*. In Mr Smith's dialogue, it was stated that Eve's home world was destroyed in the same Time War which had wiped out the Time Lords and the Daleks. From 2pm to 7pm, Daniel Anthony recorded Episode 5 in character as Clyde; for this edition, Clyde was sketching Mr Smith before giving his contribution to the Alien Files which comprised the *Berserkers* and the *Mona Lisa* with abridgements of *The Mark of the Berserker* (2008) and *Mona Lisa's Revenge*. The material about the *Mona Lisa* also made reference to the events of *City of Death* (1979) in which Scaroth of the Jagaroth – alias Captain Tancredi – commissioned Leonardo da Vinci to paint six more copies of the *Mona Lisa* in 1505.

The six finished editions each aired originally after the Monday afternoon CBBC broadcasts of *The Sarah Jane Adventures*. The first two editions were then repeated the following Sunday at around 1pm and around 9am and 3pm on Mondays, after which the Sunday repeats continued alone for the third and fourth editions to 7 November before resuming on 28 November to conclude the run. The first broadcasts all performed extremely well, always inside CBBC's weekly top ten, generally ranking third, only beaten by the two new editions of *The Sarah Jane Adventures* which they accompanied.



CAST: Elisabeth Sladen Sarah Jane Smith [1,4], Anjali Mohindra Rani Chandra [2], Tommy Knight Luke Smith [3,6], Daniel Anthony Clyde Langer [5], Alexander Armstrong Mr Smith [1-6].

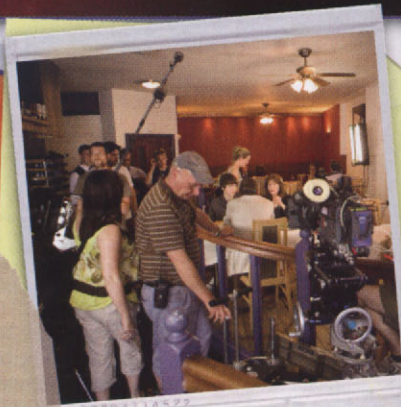
CREDITS: Title Music Murray Gold. Music Sam Watts [1-6] and Dan Watts [1]. Script

Consultant Phil Ford. Graphics BBC Wales Graphics. Director of Photography Tim Knight. Camera Operator Leon Hoser. Sound Recordist Olly Astles-Jones. Make Up Emma Bailey [1,3-4,6], Abi Brotherton [2,5]. Online Editor Paul Shields. Dubbing Mixer Tony Greenwood [1,6], Ashley Armstrong [2-5].

Production Executive Dominic Parry. Production Manager Jane Jenkins. Editors Ivan Probert [1-6], Andy Taylor [3]. For BBC Wales Brian Minchin, Nikki Wilson. Director Pip Banyard. Executive Producers Gillian Sothorn, Russell T Davies. Series Producer John Piper. CBBC bbc.co.uk/cbbc. © BBC MMX

CBBC BROADCAST

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART)	AI
Episode 1	11 October 2010	5.45pm-6.15pm	28'13"	0.43M (3rd)	N/A
Episode 2	18 October 2010	5.45pm-6.15pm	28'30"	0.43M (3rd)	N/A
Episode 3	25 October 2010	5.45pm-6.15pm	28'16"	0.39M (7th)	N/A
Episode 4	1 November 2010	5.45pm-6.15pm	28'16"	0.49M (5th)	N/A
Episode 5	8 November 2010	5.45pm-6.15pm	28'24"	0.48M (5th)	N/A
Episode 6	15 November 2010	5.45pm-6.15pm	28'21"	0.43M (3rd)	N/A



Standby Props Dewi Thomas [3.1-3.6, 3.11-3.12], Phill Shellard [3.7-3.10, 4.1-4.12] [Uncredited: Stephen Wheeler [4.1-4.12]]. Graphics BBC Wales Graphics [3.1-4.12]. Costume Supervisor Arabella Rhodes [3.1-3.6], Barbara Harrington [3.7-4.12]. Assistant Editor Lee Bhogal [3.1-3.12], Carmen Sanchez Roberts [4.1-4.12]. Post Production Supervisor Nerys Davies

[3.1-4.12]. Post Production Co-ordinator Marie Brown [3.1-4.12]. Colourist Jon Everett [3.1-4.12]. Online Editor Matt Mullins [4.3-4.12]. Sound Editors Matthew Cox [3.1-4.12], Howard Eaves [3.1-4.12]. Dubbing Mixer Mark Ferda [3.1-4.2, 4.5-4.6, 4.11-4.12], Owen Thomas [4.3-4.4, 4.7-4.10].

Title Music Murray Gold [3.1-4.12]. Music Sam Watts [3.1-4.12], Dan Watts [3.1-3.2, 3.5-3.6, 3.9, 4.3-4.6, 4.9-4.10]. Casting Directors Andy Brierley [3.1-4.12], Andy Pryor CDG [3.1-3.12]. Production Executive Julie Scott [3.1-4.12]. Production Accountant Dyfed Thomas [3.1-4.4], Mark Strainge [4.5-4.12]. Sound Recordist Ray Parker [3.1-3.12], Bryn Thomas [4.1-4.12; uncredited on 3.11-3.12] [uncredited: Jeff Matthews [3.2, 3.5, titles], Jonathan Mitchell [4.9-4.10], Daf Parry [4.12]]. Costume Designer Stewart Meacham [3.1-4.12]. Make Up Designer Emma Bailey [3.1-4.12]. Visual Effects Craig Higgins [3.1-3.12], BBC Wales VFX [4.1-4.12]. Special Effects Colin Gorry Effects [3.1-3.2, 3.5-3.6, 3.9-3.10], Any Effects [3.3-3.4, 3.7-3.8, 3.11-3.12], Real SFX [4.1-4.12]. Prosthetics Millennium FX [3.1-3.6, 3.11-4.12]. Editor Will Oswald [3.1-3.2, 3.7-3.8, 4.1-4.4, 4.9-4.12], Mike Hopkins [3.3-3.4, 3.9-3.10], Ceres Doyle [3.5-3.6, 3.11-3.12, 4.5-4.8]. Production Designer Arwel Wyn Jones [3.1-3.12], Keith Dunne [4.1-4.12]. Director of Photography Mark Waters [3.1-4.12] [uncredited: Peter Thornton [3.2, 3.5], Martin Stephens [3.11-3.12], Rory Taylor [titles], Dave Fowler [4.1, 4.3], Stuart Brereton [4.2]]. Production Manager Steffan Morris [3.1-4.12] [uncredited: Debbi Slater [4.9-4.12]]. Executive Producers for BBC Wales Russell T Davies [3.1-4.12], Julie Gardner [3.1-3.12], Piers Wenger [3.1-3.12], Nikki Wilson [4.1-4.12].

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Credits

The following is a list of credited – and some uncredited – crew members who worked on the third and fourth series of *The Sarah Jane Adventures* along with the shows they have worked on. 3.1-3.12 covers the 12 episodes of Series Three and 4.1 to 4.12 covers the 12 episodes of Series Four.

Created by Russell T Davies [uncredited on 4.5-4.6]. Written by Phil Ford [3.1-3.2, 3.7-3.10, 4.3-4.4], Joseph Lidster [3.3-3.4, 4.1-4.2], Gareth Roberts [3.5-3.6, 4.7-4.8], Rupert Laight [3.11-3.12, 4.9-4.10], Russell T Davies [4.5-4.6], Clayton Hickman and Gareth Roberts [4.11-4.12]. Producer Nikki Wilson [3.1-3.12], Brian Minchin [4.1-4.12]. Director Joss Agnew [3.1-3.2, 3.5-3.6, 3.9-3.10, 4.1-4.4, 4.9-4.12], Alice Troughton [3.3-3.4, 3.7-3.8, 3.11-3.12], Ashley Way [4.5-4.8] [uncredited: Brian Minchin [4.12]].

Co-Producer Phil Ford [3.1-4.12]. K-9 originally created by Bob Baker & Dave Martin [3.4-3.6, 3.10-3.12, 4.1-4.2; uncredited on 4.12]. 1st Assistant Director Simon Morris [3.1-3.2, 3.5-3.6, 3.9-3.10], Guy de Glanville [3.3-3.4, 3.7-3.8, 3.11-3.12], Mike O'Regan [4.1-4.4, 4.9-12], Richard Harris [4.5-4.8] [uncredited: Lisa Skelding [4.7-4.8]]. 2nd Assistant Director Sarah Davies [3.1-4.12] [uncredited: Katy Stenson [3.2, 3.5]]. 3rd Assistant Director Will Cummins [3.1-3.12], Delmi Thomas [4.1-4.10] [uncredited: Heddi Joy-Taylor [4.1, 4.3, 4.12], Alex Williams [4.5-4.7], Sian Lewis [4.5-4.7], Harry Bunch [4.7-4.8], Charlie Curran [4.7-4.8], Fiona Haines [4.9-4.11]]. Location Manager Jonathan Allott [3.1-3.10], Nicky James [3.11-3.12; uncredited on 3.9-3.10], Gareth Skelding [4.1-4.12]. Production Co-Ordinator Ceri Hughes [3.1-3.12], Hannah Simpson [4.1-4.12]. Continuity Nicki Coles [3.1-3.12] [uncredited: Susannah Unsworth [3.2, 3.5]]. Script Supervisor Nicki Coles [4.1-4.10] [uncredited: Susannah Unsworth [4.1, 4.3], Pam Humphries [4.5-4.7], Eleri Wyn Jones [4.12]]. Script Editor Gary Russell [3.1-4.12]. Camera Operator Martin Stephens [3.1-3.12, 4.1-4.12] [uncredited: Terry Bartlett [3.1-3.2],

Mark Williams [3.2, 3.5], James Leigh [4.1, 4.3], Stuart Brereton [4.5-4.6], Dean Thompson [4.5-4.6], Ian Clark [4.12]]. Focus Pullers Mani Blaxter Paliwala [3.1-3.12, titles, 4.1-4.8], Rob McGregor [3.1-3.10], Anna James [3.11-3.12; uncredited on 3.7-3.8], Steve Rees [4.1-4.12], Keith Bainton [4.9-4.12; uncredited on 4.5-4.6] [uncredited: Dean Thompson [4.1, 4.3-4.4], Chris Reynolds [4.1, 4.3], James Scott [4.9-4.12], Martin Scanlan [4.11-4.12]]. Grip John Robinson [3.1-3.12, 4.1-4.12] [uncredited: Clive Baldwin [3.11-3.12, titles, 4.1-4.3], Bobby Williams [4.5-4.7, 4.9-4.11]. Boom Operator Kevin Staples [3.1-3.12], Jeff Welch [4.1-4.12] [uncredited: Glenn Jenkins [3.2, 3.5], Ramon Pyndiah [3.7-3.8], Daf Parry [4.1-4.3]]. Gaffer Dave Fowler [3.1-4.12] [uncredited: Pete Chester [4.5-4.7]]. Stunt Co-ordinator Abbi Collins [3.6], Crispin Layfield [3.7-3.8, 3.12] [uncredited: Tom Lucy [4.3-4.4, 4.6, 4.9-4.10]]. Set Decorator Joelle Rumbelow [3.1-3.12]. Standby Art Director Dafydd Shurmer [3.1-3.2, 3.5-3.6, 3.9-3.10], Ciaran Thompson [3.3-3.4, 3.7-3.8], Jackson Pope [3.11-3.12, 4.5-4.8], Beverley Gerard [4.1-4.4, 4.9-4.12].



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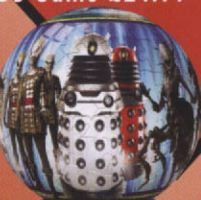
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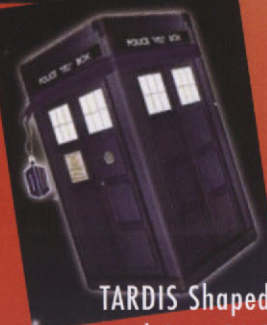
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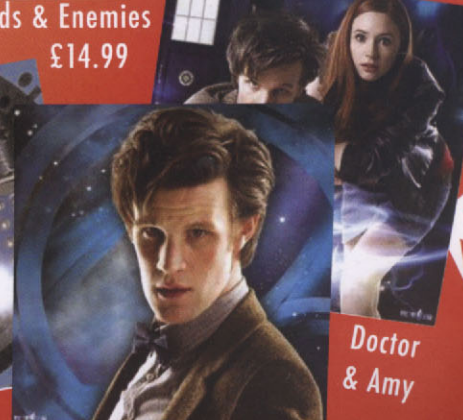
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